



THE COMPLETE HOME ENTERTAINER



*Games and Amusements for the
Whole Family*

With 400 illustrations by

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ODHAMS PRESS LTD., LONG ACRE, LONDON



But the Nightingale, another of my airy creatures, breathes such sweet loud music out of her little instrumental throat, that it might make mankind to think miracles are not ceased. He that at midnight, when the very laborer sleeps securely, should hear, as I have very often, the clear airs, the sweet descants, the natural rising and falling, the doubling and redoubling of her voice, might well be lifted above earth, and say, "Lord, what music hast thou provided for the saints in heaven, when thou affordest bad men such music on earth!"

And this makes me the less to wonder at the many aviaries in Italy, or at the great charge of Varro his aviary, the ruins of which are yet to be seen in Rome, and is still so famous there, that it is reckoned for one of those notables which men of foreign nations either record, or lay up in their memories when they return from travel.

This for the birds of pleasure, of which very much more might be said. My next shall be of birds of political use; I think 't is not to be doubted that Swallows have been taught to carry letters between two armies. But 't is certain that, when the Turks besieged Malta or Rhodes, I now remember not which 't was, Pigeons are then related to carry and recarry letters. And Mr. G. Sandys, in his Travels, relates it to be done betwixt Aleppo and Babylon. But if that be disbelieved, 't is not to be doubted that the Dove was sent out of the ark by Noah, to give him notice of land, when to him all appeared to be sea; and the Dove proved a faithful and comfortable mes-

senger. And for the sacrifices of the Law, a pair of Turtle-doves or young Pigeons were as well accepted as costly bulls and rams. And when God would feed the Prophet Elijah, 1 Kings xvii. 4-6, after a kind of miraculous manner, he did it by Ravens, who brought him meat morning and evening. Lastly, the Holy Ghost, when he descended visibly upon our Saviour, did it by assuming the shape of a Dove. And, to conclude this part of my discourse, pray remember these wonders were done by birds of the air, the element in which they and I take so much pleasure.

There is also a little contemptible winged creature, an inhabitant of my aerial element, namely the laborious Bee, of whose prudence, policy, and regular government of their own commonwealth I might say much, as also of their several kinds, and how useful their honey and wax are both for meat and medicines to mankind; but I will leave them to their sweet labor, without the least disturbance, believing them to be all very busy at this very time amongst the herbs and flowers that we see Nature puts forth this May morning.

And now to return to my Hawks, from whom I have made too long a digression; you are to note, that they are usually distinguished into two kinds; namely, the Long-winged and the Short-winged Hawk; of the first kind, there be chiefly in use amongst us in this nation,

The Gersfalcon and Jerkin,
The Falcon and Tassel-gentle,

WESTERN
SECTION.





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Out for an evening's fun : the party begins



Getting Together

ANYONE can run a successful party, but only on one condition: don't leave things to chance—plan what you are going to do. The good party is the well-planned party.

The bigger the crowd the more essential is the planning. Of course, if you are entertaining a few friends all of whom know each other, the matter is simple. But if you have lots of people coming, many of whom are strangers to one another, you must have the ideas and the means to get the ice broken quickly, or your party may die of boredom before it gets under way.

How to make the party go with a swing is a problem for many nervous hosts. But with the right ideas in your mind—and you'll find them galore in this book—you need never be a nervous host. Just remember that your guests are out for an evening's fun. They are ready to meet you more than half-way in your efforts to amuse them. They hate to stand about in little awkward groups, uneasy because they have not met before, and beginning to feel that they don't even want to meet at all. Parties needn't start like that—not if you cash in on the party spirit with which your guests arrive.

Don't give them a chance to freeze-up. Step right in and give the evening a flying start. Shirk nothing. First there is the problem of introductions. Tackle it straight away. You need a

good get-together game for a robust crowd of people with free-and-easy dispositions, most of whom, however, are meeting one another for the first time. Formal introductions, they will agree, are tedious, and, besides, ineffective, for they will forget the names they hear. But you've got a way of making them really learn one another's names.

INTRODUCTIONS

GET YOUR friends in a ring and stand in the centre of it. Now point to a guest and say: "Right—out with it!" and count up to ten as rapidly as you can. Before you have finished, the person addressed must have discovered and shouted out the name of the person on her right. You continue as before pointing to people and calling "Right (or Left)—out with it!" Everybody, of course, is discovering and memorising as fast as possible the names of the persons on either side, and learning the names of the others as they get shouted out.

Anyone who fails to answer in time must take over your job in the centre, but if there are very many guests present, you can let others join you in the circle and have several sets of commands and responses going on together.

Three minutes of this, and your introductions problem is solved.

AUTOGRAPH HUNT

A LESS boisterous but equally informal way of getting acquainted is this: give each of your guests a pencil and paper and offer a comic prize for the one who can collect most autographs in a given time—the time allowed will depend, of course, on the size of the company, but should not be more than seven or eight minutes. You will at once have a friendly mêlée in which everyone is beseeching everyone else for quick signatures. It will increase the fun if the autographs must be written with the left hand. Only legible and completed signatures are counted.

PAIRING-OFF

NOW YOU want your guests to find partners. There are lots of entertaining ways of doing this, some simple, some more complicated. Here are about a dozen possibilities, any of which can be used to select partners for the evening or for games to follow:

Written in the Stars. Let the guests draw cards from a couple of hats. In the men's hat are cards having on each the name of a famous actor, and of an actress whom he has to seek out. Thus on one card there might be: "You are Clark Gable and you are looking for Katherine Hepburn" or "You are Harpo Marx and you are looking for Greta Garbo." In the women's hat there are corresponding cards; for example, "You are Katherine Hepburn and you are looking for Clark Gable."

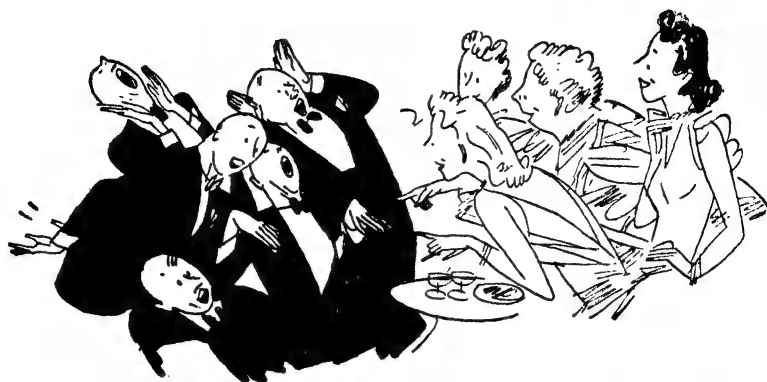
Everyone must now proceed to act and talk in the manner of the star he represents, circulating among the guests and making polite enquiries until each has found a partner.



There's nothing like an Autograph Hunt to get rid of inhibitions.

Cinderella's Fortune. The girls take off their slippers and line them up neatly at the end of the room. The men are now brought in, and each is permitted to choose a pair of slippers and so secure a partner.

Find Your Treasure. This one needs a little preparation, but is really quite simple. Give each of the girls as she arrives some small object to conceal about her in a specified place—in her belt, powder-puff, hair, handkerchief, shoe, wrist-watch, and so on.



They can make doggy noises, and thus show how attractive they are.

spaniel, airedale, pom, great dane, etc.—and all are permitted to make doggy noises in the manner they consider appropriate. They may not bark; but they may whine, whimper, beg and use their eyes. The ladies come to inspect the pets, and each may purchase a dog by naming the breed she wants.

Postman's Choice. Turn the men out of the room and number the girls. Then tell the men the total number of girls, and let each in turn secure a partner by giving as many raps on the door as he wishes. If he knocks five times, for instance, the girl of that number is his.

Famous Couples. As soon as your guests have arrived, attach to the back of each a card with the name of a famous person written on it. Each name chosen should be one of a pair, like Anthony and Cleopatra, Darby and Joan, Browning and Elizabeth Barrett, Charles II and Nell Gwyn, Prince Albert and Queen Victoria; and, of course, you should have as many famous pairs of names as you have couples of guests.

The company must now proceed to find their partners. Everyone can read what the others represent, but no one knows what he himself represents. You may not ask "Who am I?" You may, however, approach Cleopatra or Elizabeth Barrett or Nell Gwyn and start a conversation in the hope of discovering whether or not she is your partner. You may say: "Am I a character in a book?" "Am I still alive?" "Was I in love with Queen Victoria?" and so on. Meanwhile whomever you are talking to



Action Games

ACTION games are the life of a party. Here they are—dozens of them—the old favourites and the new favourites, games for the simple and games for the sophisticated. You won't be at a loss with these to help you.

Watch your party's mood. Have in mind games that will suit any mood, from the quietly amusing to the uproarious. And keep the games that most tax nerve and sinew for those—say—under sixty.

HUNT THE SLIPPER

THE SEARCH game for a missing object is always popular, and has many variations, ranging from its simplest form, Hunt the Thimble, to more elaborate versions. Of these Hunt the Slipper is a favourite.

The players sit on the floor in a circle. A slipper has been provided, which they pass round from one to the other as quickly and quietly as they can. So that their manoeuvring is not seen, the slipper is passed behind their backs as slyly as possible.

In the centre of the circle stands one player, who must locate the slipper. He may guess its position from some movement on the part of the others, or from an expression of triumph on someone's face. Now and then the players knock the slipper on the floor before passing it to a neighbour on either side, and this may help the hunter—though more often it adds to the laughter by confusing him.

The person in whose possession the slipper is found must then take his turn in the centre of the circle.

BLIND MAN'S BUFF

NO CHILDREN's party is complete without Blind Man's Buff, and even adults will enjoy a brief spell of it.

Blindfold one person, then turn him round several times until you feel satisfied that he has lost his bearings. The rest of the company now amuse themselves by buffeting or jostling him, but take care not to be caught.

When the Blind Man has made a catch he must say who it is. If he is wrong the prisoner goes free, and the Blind Man must continue his hunt until he has caught and correctly named another, who in turn becomes Blind Man.

HORSE RACING

THIS is an adaptation of the betting game popular on passenger liners. It needs a good deal of floor space and a big party of guests.

Clear the floor along the length of a biggish room and line up the horses—represented by six members of the company—along one wall. The race-course is from one wall to the other and back to the starting-point, and the pace of the six horses is determined by throws of a pair of dice. If, for instance, the dice show 3 and 5, horses numbered 3 and 5 take a pace forward; if 2 and 6, 2 and 6 move forward a step. A double—say 3 and 3—means that horse number 3 moves forward *two* paces. Long-legged horses are favoured.



The Bookie.

A member of the company must act as Bookie. It is his job to register the bets on the horses. The bets can be as small as you please, but they must be uniform—1*d.* a time, or 6*d.*, or whatever is agreed. In accepting each bet the Bookie must give a receipt with the number of the horse and the number of the race, the latter to make sure that an old receipt is not used to make a future claim!

If some of the horses have long legs and others short, so much the better, as the odds will tend to vary in favour of those that can take the longest strides, and the backers of the short-legged steeds will scoop correspondingly more when they win. Before each race the Bookie must calculate and announce the odds.

OBSTACLES

CHOOSE TWO victims and send them out of the room. The rest of the party then amuse themselves by arranging the furniture as obstacles to free passage: a chair may be upturned, a table may block the way elsewhere, books may be laid as booby-traps about the carpet, and so on.

The victims now come in. They see the obstacles; and it is explained to them that they are to be blindfolded and must run an obstacle-race from one end of the room to the other. As they are being blindfolded, however, and led to the starting-point, the other players quietly remove all the obstacles so that the floor is clear. It is very amusing to watch the two in their "race" across the room; stepping high and moving in a round-about fashion so as to avoid the now non-existent hurdles and appearing very puzzled, then elated, when they don't bump into anything.

PEA RACE

RACES OF one kind or another, so satisfactory out of doors, are not as a rule suitable for an indoor party. This race, however, is particularly adapted for the house, and you have only to try it to discover how delightfully comical its antics can be.

Divide the company into two teams and play it as a relay race, the first member of one team racing the first of the other, and so on. Provide each player with a stout drinking-straw or a straight stick of macaroni. With this he must carry the peas.



First let your victims perceive all the obstacles—then remove them.

Place at your starting-post at one end of the room a plate containing dried peas (or beans) for each team, say three peas for every member of the team. Correspondingly, at your winning-post at the other end of the room set two empty plates.

Now the two teams are lined up ready to go. At a signal, the first racer from each team runs to his plate and with the straw in his mouth secures a pea by suction. With the pea held in place at the end of the straw in his mouth, he runs to deposit it in his team's plate at the winning-post. He returns and repeats this performance until all his three peas have been safely removed from one plate to the other. As soon as the first racer from each team has fulfilled his quota, the second racer takes over, then the third, and so on. The winning team is the one which has most quickly carried all its peas to the winning-post.

If a racer's breath or power of suction fails and he drops a pea on the way—as some are sure to do—he must pick it up again in the original manner, by suction. The use of the hands is prohibited. A breakage of this rule on the part of any player means that his team is disqualified, so that the other team wins.

MUSICAL CHAIRS

DON'T THINK that because there is no piano available you can't play Musical Chairs. This game can be played equally well to the accompaniment of a gramophone or radio.

Remove all light furniture and trip-up rugs. Place a row of chairs down the centre of the room, so that they face alternately and in number are one less than the number of players. For example, if you have fourteen players, arrange thirteen chairs.

The players line up, ready to march round the chairs. The music starts. So long as it goes on the players continue to march, but as soon as it stops they must seat themselves on the chairs. The player who fails to get a chair is "out". Then one chair is removed. Now there are thirteen players and twelve chairs. This goes on until there are only two players and one chair. These two watch each other like cats. They may gallop round the chair or shuffle warily—success is now a matter of luck. The player opposite the seat when the music stops is bound to win. ¶

An alternative, if sufficient chairs are not available, is to form a single file of men, or women; the first places his right hand on

his hip, the second his left, the third his right again, and so on. These crooked arms can be used instead of chairs, the marchers seizing them when the music stops.

SARDINES

THIS is an up-to-date version of Hide-and-Seek, and an excellent game for a large party with a whole house in which to roam. The more room for playing in, and the dimmer the light, the more exciting is the hunt.

One person, preferably a girl, goes out of the room to hide. After about five minutes the others begin the search, separately



When you find the sardines—wherever they may be—you join them.

or—if preferred—in pairs. The first player to discover the hidden girl does not proclaim his find; he simply joins her as quietly as possible. Other successful players follow suit until all, girls and men, are packed like sardines in the hiding-place, whether it be under a table, beneath a bed, in a cupboard, or behind a pile of boxes in the store-room.

HOT AND COLD

ONE PLAYER goes out of the room. The others decide on a task for him: he has to open a book, or poke the fire, or bow to a lady, or play the piano.—A modern variant of Hunt the Thimble.

He comes in and perhaps takes up his position far from the object of his task. The company then says, "You're cold." If he approaches it, they say, "You're warm" or "Getting warmer." If he touches it, they cry, "You're hot." When at last he actually performs his task, they yell, "You're on fire."

UP JENKINS!

FOR THIS two teams are required, each with a Captain, who gives the commands. The teams sit facing each other across a table. The Captains should be placed directly opposite one another, in the centre of their teams.

One team has a coin, which the members pass from hand to hand under the table. When the opposing Captain says, "Up-Jenkins!" all hands must be raised. When he says, "Down-Jenkins!" the palms must be crashed down on the table. The person holding the coin must bring down his palms in such a way that the hand containing it will not be suspected; his team endeavouring to cover up its clink on the table by making a great deal of noise. If the opposing Captain says "Smashers", the hands must smite the table palms downward. If he says "Crawlers", they must be brought down silently and the fingers slowly extended on the table, while everyone listens intently. The acting can become fast and furious as the opposing Captain speeds up his commands.

When he is ready, and assisted by suggestions from his team, the Captain tries to guess which hands do *not* hold the coin. These he orders, one by one, to be withdrawn from the table, until only the hand holding the coin remains. Then the coin is given to the other team, and it is up to the others to show their skill.

If, however, the Captain has made the mistake of ordering the hand with the coin to be removed, his team must try again.

PARTNERS' PLEASURE

A MAN and a girl are chosen to start partnerless. The others pair off quickly, for a player is safe only when in the company of, and indeed *kissing*, a member of the opposite sex. It is the object of the two partnerless players to catch a couple off their guard, that is, *not kissing*. This is the only way in which the partnerless ones can themselves achieve partners. Some time may elapse before they succeed, during which they can prove em-



You can at least choose your partners for this game ; choose them well.

barrassing onlookers to "sweethearts" on the point of weakening. Eventually, however, they are bound to catch some couple coming up for air. And then the weary gallant and his lady must take *their* turn of being "it".

GENERAL POST

A GAME, equally popular with young and old, which is specially suitable for a large party that wants excitement without too much fatigue.

The host or hostess should be Postmaster. He arranges the players so that they sit in a circle, and writes down a list of the places which they have chosen to represent. One may be Glasgow, another Bettws-y-coed, a third Cork, a fourth Wigan, etc.

Meantime a Postman has been appointed, and stands in the



Flesh and blood is your raw material ; two minutes, the time allowed.

centre of the circle. The Postman is blindfolded and does not know the positions of the various "towns".

The Postmaster, from a point of vantage outside the circle, announces: "The post is going between Cork and Glasgow." Cork and Glasgow then change places. This is the blindfolded Postman's opportunity: if he can intercept either of them *en route* or take possession of one of the temporarily vacant chairs, he ceases to be Postman, and the player whom he has outwitted must take his place.

OPPOSITE ANSWERS

THE GIRLS stand in a row. Facing them is a row of men equal in number.

At the top of the two rows the Examiner takes his place. To the first girl he says, for example, "How much do you weigh?" The girl does not answer. But the man opposite her replies, "Ten stone, six." (His own weight.) Immediately the Examiner turns to this man and asks, "How many children have you?" Now the man does not answer, but the girl opposite him (next in line to the first girl) quickly says, "Nine." (Which she hasn't.)

The rules are that the person questioned never answers—the reply is always given by the girl or man opposite and next in line—and that while truthful replies are exacted from the men, false ones must be given by the women. Any player who breaks either of these rules is declared "out". The winner, naturally, is the player of greatest endurance.

STATUES

DIVIDE UP the company into teams of three people each. The teams consist of two lay figures, a man and a woman, and a "sculptor", who, at a given signal, sets about arranging the other two in the form of a group statue. Even those who are poor at acting make good raw material for the sculptor. It is up to him to arrange and fix their attitudes.

As only two minutes are allowed for the job, the artist has to work fast. His aims should be originality and entertainment—but often the clumsy sculptor produces the biggest laughs.

Sculptors should give titles to their work, and a prize may be awarded for the best statue. As a variant of this conclusion, the statues are left nameless and—provided the models can be pre-



Let them work off their surplus energy without discomfort to the others.

vailed upon to hold the pose long enough—each sculptor in turn tries to guess what the statues of his competitors are meant to represent.

BANTAM BOXING

WHEN YOU are at a loss to know how to entertain the young and obstreperous males of the party, choose contest games that will permit them to let off steam with the minimum of discomfort to their elders. In Bantam Boxing you invite two strapping opponents to fold their arms and stand on one foot. At a given signal they hop into action, butting each other violently on the body, until one or other is flung off his balance and forced to resort to both feet.

BLIND RAFFERTY

TWO ENERGETIC young men should volunteer as opponents. They are blindfolded and each is provided with a club made of rolled-up newspapers. They are then asked to kneel down facing each other, about four feet apart, and they are told what is expected of them.

Says the first, "Are you there, Rafferty?"

Says the second, "Sure I'm here."

Says the first, "Take that, then," and, judging the other's

position solely by his voice, he takes a crack at him with his club. While doing so he may move any part of his body except the knees, which must remain firmly in position throughout the game.

It is now the turn of Number Two. Each player must keep to the routine, no swatting being permitted out of rotation. Sometimes the players will give each other resounding wallops; sometimes, to the onlookers' mirth, they will miss each other altogether.

BOUND BATTLE

HERE IS another combat game for energetic people. Two young men (or women) must sit on the floor back to back with knees drawn up. The hands of each are clasped under the knees and the wrists tied together with a handkerchief. The ankles are then bound.

At the word "Go!" they proceed, trussed as they are, to try to get each other over and down. Their efforts to do so, circumscribed by their bonds, are lots of fun to watch.

SPIN THE PLATTER

HOARY WITH age, but as popular to-day as ever. Few games are more successful in bringing a roomful of young people together and in setting the party spirit free, especially among children.



One player is selected as Spinner. The rest sit around the room, leaving a clear space in the centre, and are numbered 1, 2, 3, 4, and so on. The Spinner takes the platter—if a wooden plate is not available an enamel one will do—and twirls it in the middle of the floor, at the same time calling out a number. The person answering to this number must catch the platter before it has fallen flat. It is then his turn to spin the platter and to call another number. Any player who fails to catch the platter in time either pays a forfeit or is declared "out". If the second penalty is chosen, then succeeding spinners must beware of calling the "dead" number. If they do so they too are declared "out".

Instead of numbers animal- or place-names may be used.



*Bite an inch off the
poker.*

FORFEITS

FORFEITS MAY be a game in itself. More often, however, it follows after several games in which forfeits have been demanded of the players as penalties. If, for example, during any game a player has made some mistake, has been ruled "out", he can be called on to yield up an object by way of punishment. Eventually, there is a collection of forfeits—they may be anything from a brooch to a hairpin, from a shoe to a pound-note (the value is immaterial, since, short of accidents, the object is always returned to its owner). And at this point, preferably when every person has paid at

least one forfeit, a Forfeit Master is chosen.

The Forfeit Master should be a person of puckish disposition and quick wit. He sits down on a chair and is blindfolded so that he cannot see to whom the forfeits belong. Behind him stands the host (or hostess) with the tray of forfeits.

The host holds up, say, a watch. "Here is a thing, and a very pretty thing. What is to be done by the owner of this pretty thing?" he asks. And the Forfeit Master pronounces judgement.

He may order the owner to stand on his head, bark like a dog, sing a song, or what not. This over, another forfeit is produced, and another sentence passed, until everyone has done his part.

Suggested Penalties.

There is an endless variety of penalties, but here is a short list of old favourites:

Bite an inch off the poker. This means hold it about an inch from your face and make as if to bite.

Bow to the prettiest, kneel to the wittiest, and kiss the one you love best.

Laugh in one corner, cry in another, dance in another, and sing in another.

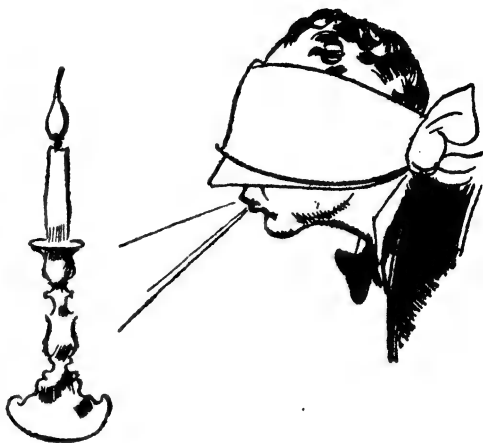
Eat a string rabbit fashion. That is, without using your hands to convey it to your mouth. Then nibble it.

Smile at all the other guests in turn.

Kiss your shadow on the wall.

Standing on one leg, count up to a million. This can be done by counting in hundred-thousands.

Blow out a candle blindfolded. It is less simple than it sounds.



Lung power alone is not enough.

JACK'S ALIVE

YOU CAN have lots of fun with a box of matches. Let the company stand in a circle and someone strike a match. "Jack's alive!" he says, and passes the match to his neighbour, who repeats the phrase and hands it on as quickly as possible. The player who has the match when it goes out says, "Jack's dead!" and pays a forfeit. The game proceeds till all but the winner have been eliminated.

SHOW YOUR HAND !

HOW WELL do you know your best friend's hand? Could you be sure to recognize your wife's—or your husband's—if you had nothing else to go by? Try this game and see.

The company should be a large one. Men go into one group, women into another. It may be the women who go out of the



Do you know your own wife's hand?

so on—while the women keep count of the order in which their hands appear.

The identification parade over, the women return and consider the men's lists, which are usually full of amusing mistakes. Then the men go out and the women show what they can do.

DUMB CRAMBO

IN THE days when poets used to make rhymes instead of just cutting up prose into unequal lines and calling it free verse, this game was better known than it is at present.

The players divide into two equal parties, one going out of the room, the other remaining. Those who stay pick on a word which has a fair number of possible rhymes to it, and then send out a messenger to tell the exiles that the word chosen rhymes with—anything it *does* rhyme with. Thus, the word chosen might be "vote", and the players outside told that it rhymes with "goat". The party outside then enter the room, and proceed to act in dumb show whatever they think the word may be: thus, if they decide it is probably "boat", they will make motions as of rowing.

If they are wrong, they are greeted with a storm of hisses that quickly drives them from the room to try again: they will per-

room first. Before they go, however, the men are given an opportunity to examine their left hands. (Easily identifiable rings can be removed during the game if it is thought expedient.)

Then, from outside the room, each woman in turn extends her left hand through the door, which is kept ajar so that no more than the hand is visible to the men. The men have to write down the name of the owner of each hand. They make a list in order—1, 2, 3, and

haps come back and make motions as if writing, under the impression that the word is "note". This time the hisses will be even louder, and so on until their choice of the correct word brings them a round of applause and the chance to change places with their tormentors.

Suggested Rhyming Words :

Sing, Sting, Bring, Wing, Ping, etc. Lock, Rock, Shock, Dock, Mock, etc. Sow, Crow, Blow, Row, Go, etc. Pick, Lick, Nick, Kick, Prick, etc. Read, Lead, Feed, Weed, Bleed, etc. Marry, Tarry, Harry, Parry, Carry, etc. Fry, Try, Cry, Lie, Pry, etc. Dine, Wine, Line, Pine, Fine, etc.

• **RAISING THE CORPSE**

THE MAN of iron nerve must lie on his back on the floor. Now let us see who is the strong man of the party. The project is to raise the corpse with one hand.

You may take it in turn to test your skill.



The corpse, of course, has the worst of it—someone may drop him.

Place the palm of the hand behind the head of the body and by using the strength of one arm only, raise the corpse to its feet. It is much easier than it seems, but will be possible only if the person who is the subject of the experiment keeps perfectly rigid.

IN THE MANNER OF THE WORD

ONE MEMBER of the company goes out of the room. The others, seated in a row, choose an adverb—such as madly, passionately, awkwardly, lackadaisically—that is likely to prove amusing.

The absent member is now summoned in and proceeds to question the others in turn in an effort to discover the adverb. His method is as follows: To the first player he may say, "How would you walk in the manner of the word?" This player must then answer by walking, to the best of his ability, in a style that suggests the chosen word—"madly", "passionately", or whatever it may be. The second player may be asked, "How would you sing in the manner of the word?" The third may have to dance, or quarrel, or flirt, or sleep, or eat in the manner of the word.

When all the players have performed their acts, the questioner announces what he believes the word to be. If he has judged correctly, he must say which of the players first gave him the key. It is then this player's turn to go out of the room, while the others set about selecting a new adverb.

CHARADES

MOST PEOPLE enjoy acting, so that Charades generally have an important place among party games for grown-ups. They should be taken with fair seriousness: a responsible producer and adequate preparations are necessary. The producer should be able to give the actors some quick coaching and to liven up the scenes. He should superintend the dressing-up, which need not be elaborate. He should see that the actors really act.

On the other hand, he will be wise to avoid the too professional. Let simplicity and suggestive properties suffice. Do not bore people by unduly long-drawn-out preparation. Charades can, of course, be an entertainment as much rehearsed and prepared for as any theatrical show. But, in the ordinary course of events, they are merely part of the evening's amusement, and should be treated as such. Make your Charades lively and spontaneous.

The first step is to pick acting teams of two, three, or more people each from the company. If everyone wants to act you can divide your players into groups at the outset, one group taking its turn after the other. On the other hand, if some guests do not wish to perform, let them remain as a permanent audience. This is often desirable if the company is large. In small companies it is usually necessary to call on all the members.

Team One goes out of the room and decides on a word of two



Children, no less than grown-ups, love to show off.

or more syllables, each syllable of which forms a separate word. Having made their preparations, they return and present their Charade. If the word chosen is two-syllabled, then they act three scenes: Scene 1 suggests the word that is the first syllable; Scene 2 the word that is the second syllable; and Scene 3 the complete word. Supposing, for instance, your Charade word is CARROT. Then, the first scene will represent CAR, the second ROT, and the last CARROT. *In each scene the word being represented must be spoken at least once by one of the characters.* But the word need not be emphasized.

The audience is then expected to guess what the word is. At the end of several performances by different teams a vote may be taken to decide which is the winning team.

EXAMPLES

I

TIP PET TIPPET

Scene 1. A cheap restaurant. A man and girl sit at a table. The man pushes back his cup and takes out a cigarette. "Want to go?" says the girl. "Uh-huh. You ready?" The girl nods. The man calls, "Miss!" Waitress appears. "Bill, please," says the man. The waitress hesitates. "Two egg on chips. Two teas," the man helps her. The waitress hands him the bill and goes off. "How much?" asks the girl. The man makes a wry face. "I can just do it. I say, can you lend me tuppence for the tip? I've only got a half-crown left. Shall we bust it on a flick?" They go out.

Scene 2. A toy shop. Kind aunt, already showing signs of strain, is trying to buy a present for her small nephew, an *enfant terrible*. "Don't you simply *love* this aeroplane, Teddy?" she says, her face spuriously lit with enthusiasm. "No," says Teddy. "Well, look at these boxing gloves—you could have such fun." "Aw, chuck it," says Teddy. The aunt sighs: "Well, if you'd really *like* the tricycle. . . ." "I wanna white mouse," says Teddy. "A white mouse! But, my dear child, you know what happened with your guinea-pig. Your mother simply won't have a pet in the house." "That's why," says Teddy, "I WANNA WHITE MOUSE!"

Scene 3. A drawing-room. Two fashionable and idle ladies sit round a tea-table. One is a guest and wears a hat. Says the guest, "My dear, I can't tell you how glad I am that I found you at home. I was literally *exhausted*." "I can believe it," says the hostess languidly. "Sales are *too* tiring. I never go to them myself." The guest laughs. "But you should. Really, my dear, you don't know what you missed to-day. I got the loveliest little bolero for a mere song. Of course, I got there early, and the place was full of quite genuine bargains from the tiniest tippet to a mink cloak. I'd have given my soul

to possess. But you know how disgustingly mean George has become." The hostess nods sympathetically and passes the cigarettes.

II

FEAR FULL FEARFUL

Scene 1. A hotel lounge. Two old ladies are exchanging snapshots from their albums. "Look at this one of my son, Albert," says one. "A little wretch if ever there was one. Didn't know what fear was. Once he climbed out of the attic window and let himself down with a rope. Said he was learning to be a fireman. And he always *would* bicycle with his feet over the handle-bars. I lived in *dread*. Funny—isn't it?—when you think of him now. So correct. So cautious. So successful. *Dear Albert.*" She smiles proudly.

Scene 2. Husband sits at wheel of car (which can be represented by several chairs). Wife is getting ready to step in. She hesitates, looks at him. "Is the picnic basket packed?" "Of course, my dear," he replies. "Have you the rugs?" "Yes." "And the folding chair for me?" "Yes, it's in the back." "Did you fetch my knitting?" "I put it in with the chair." "With the chair! William! Really, I don't know . . ." William sulks. "Well," his wife goes on, "I only hope you've got a full tank *this* time. And did you get that brake repaired? Oh—but where's Fido? I do believe you've . . ." William is heard muttering, "Fuss-pot." "What's that, William? What are you saying?" William sighs: "Nothing, dear."

Scene 3. A haunted house. Three people sit sedately playing cards. A ghost appears with clanking chains. "Great Heavens!" exclaims one man, sinking back in his chair. A woman gasps: "Oh, what a fearful sight!" and prepares to faint. The third player, yelling "Fire, Murder, Police!", starts to his feet and makes for the door. This rouses the two terror-stricken people, who rush to follow him. The ghost chases all three from the room; comes back to the table and helps himself to a cigarette and a glass of wine.

Some Words Suitable for Charades :

Arty	Choke	(Artichoke)	Ear	Wig	(Earwig)
Bar	Gain	(Bargain)	I	Land	(Island)

Kid	Nap	(Kidnap)	Part	Ridge	(Partridge)
Kit	Ten	(Kitten)	Suck	Seed	(Succeed)
Less	Sun	(Lesson)	Sum	Won	(Someone)
Mar	Key	(Marquee)	Ten	Ant	(Tenant)
Nap	Sack	(Knapsack)	War	Den	(Warden)

MURDER

PREPARE A number of slips of paper corresponding to the number of players. Each player draws a slip. Most are blank. But on one is written "Murderer" and on another "Detective". The players who receive these two slips must not reveal their identity.

The host then warns the company to be on their guard. A dangerous murderer is in their midst, and a murder is certain to be committed. The victim, to be attacked by a light blow on the back, will know that there is no hope for him. He can only scream and die. However, if it is any consolation to him, a famous detective is present, and his death will not go unavenged.

The lights are suddenly turned out. Considerable movement follows: players stealing in the dark to wherever in the house they fancy safety lies. The Murderer, carefully biding his time, chooses a victim and strikes him down as arranged. The victim shrieks and falls to the floor. The Detective calls out: "Keep still everyone. Stay where you are. Lights, please, Lights!" And everybody except the Murderer must obey.

Now the lights are switched on again. The Detective comes forward and begins his investigation of the crime. He should throw himself into the part, measure distances, seek tracks and clues and cross-examine the other players, all of whom must answer his questions truthfully except the Murderer, who is permitted to cover his guilt with misleading lies. Finally, the Detective makes an accusation. If he is wrong, he is allowed a second accusation. But no more. Two failures mean his disgrace and dismissal.

A slight variation of the game appoints the "Victim" as well as the Murderer and the Detective beforehand. In this case, the Murderer is told by the host who the Victim is, but the Victim is given no information as to the identity of the Murderer. Choose your *dramatis personae* with care—a nervous victim, an ingenious



There is nothing like a good murder for giving the party thrills.

murderer, and a brutally skilful detective. The result, as you can readily imagine, will be an exciting half-hour for everybody.

ALIBI

THE SCENE is a court of law. Two defendants are chosen; and two prosecuting counsel. It is alleged that the defendants have committed some crime. They, however, have produced an alibi for the time in question. The prosecuting counsel will try to break down this alibi by asking questions that the defendants had not foreseen. The defendants, who are, of course, examined separately, must try to make their evidence agree on all points



The prosecuting counsel are out to get results.

The defendants should not be closely acquainted; a husband and wife, for instance, who knew each other's habits well might find it easy to maintain a faulty alibi even under pressure. They go out of the room for not more than ten minutes to prepare their story, then return separately for cross-questioning by the prosecuting counsel.

Let us imagine that the defendants are John and Margaret; the prosecuting counsel, Harry and Frances. The period of the alibi is "one to two p.m. last Monday". Margaret is called first.

HARRY: "You have to account for your movements between one and two p.m. last Monday. Tell the court where you were."

MARGARET: "Between one and two? Let me see—why, I was lots of places. First, at the Marquis, then at the Appletree, then at José's, and then . . ."

HARRY: "One thing at a time, please. You were at the Marquis? When, precisely?"

MARGARET: "One o'clock. We went in for a drink."

HARRY: "What does 'we' mean?"

MARGARET: "Oh, John and I. He was taking me out to lunch."

HARRY: "What did you drink at the Marquis?"

MARGARET: "Sherry. It was rotten too."

FRANCES: "You both drank sherry?"

MARGARET: "Yes. Then we went to the Appletree. But one look at the menu was enough. So we went on to José's."

HARRY: "You lunched at José's?"

MARGARET: "No, that's what I'm trying to tell you. We didn't. We sneaked out because we saw Peter there, and as John owes him some money . . ."

HARRY: "I see. How much does John owe Peter?"

(Margaret realizes that she omitted to fix a sum with John.)

MARGARET: "Oh, not much. About ten shillings or so."

HARRY: "To return to the lunch—where did you eat?"

MARGARET: "At the Terra Cotta."

FRANCES: "At what time did you finish lunch?"

MARGARET: "About two o'clock."

FRANCES: "You sherried at the Marquis, looked in at the Appletree and José's, then ate lunch at the Terra Cotta all within an hour. Quick work, I'd say."

MARGARET: "I don't see why. We were hungry."

HARRY: "Thank you, Margaret. You may stand down now."

(John is now called in.)

FRANCES: "Can you tell us, John, what you did between one and two p.m. on Monday last?"

JOHN: "Of course I can. I lunched with Margaret."

FRANCES: "Where?"

JOHN: "At the Terra Cotta. First we had a drink at the Marquis . . ."

FRANCES: "What did you drink?"

JOHN: "Sherry."

FRANCES (*roguishly*): "Nice stuff?"

JOHN (*suspiciously*): "It was all right."

HARRY: "And then?"

JOHN: "After that we went to the Appletree, then José's, and finished up, as I've said, at the Terra Cotta."

HARRY: "At what time?"

JOHN: "About two p.m."

HARRY: "I should have thought that having waited so long for your lunch you'd have been hungrier. You didn't spend long over it, did you?"

JOHN: "Oh, we weren't so very hungry. We'd had some nuts with the sherry."

(Prosecuting counsel look at each other triumphantly.)

FRANCES: "You say you looked in at two other restaurants before going to the Terra Cotta. Why didn't you lunch in one of them?"

JOHN: "Because in one we saw a man I wanted to avoid, and the other place hadn't much on the menu."

FRANCES: "Who was this man?"

JOHN: "Peter. I—er—owe him some money."

FRANCES: "Really! Much?"

JOHN: "Quite a lot. A few pounds, if you want to know."

FRANCES: "Where was it you saw Peter?"

(Poor John has forgotten.)

JOHN: "He was in the—er—in the—Appletree."

FRANCES: "And José's menu was no good?"

JOHN: "That's correct. So we went to the Terra Cotta."

Prosecuting counsel now decide that the examination is over. They compare notes briefly. Then one of them addresses the audience:

"My Lords, you have heard the evidence. We claim that our cross-examination has completely broken defendants' alibi. Margaret says the sherry was "rotten", while John says it was "all right". Further, Margaret declares they were hungry, but John has denied this, on the grounds that before lunch they had stuffed themselves with nuts. Again, the two defendants differ as to the sum of money owed Peter by John. And finally, whereas Mar-

garet states that they left the Appletree because the menu did not satisfy their luxurious tastes, and José's because they saw Peter there, John has testified the reverse."

A spokesman from the audience then announces their decision: "We have carefully considered the evidence and are bound to give judgement in favour of prosecuting counsel. Defendants' alibi does not stand. Defendants, accordingly, are guilty."

DRESSMAKING

HALF THE party are appointed as dressmakers, the other half as models. It is a good idea to make the men dress the women.

Each dressmaker is provided with an equal number of sheets of newspaper and a packet of pins. Within five minutes he must



The chance of a lifetime to express their personalities.

clothe his model; in blouse and skirt, or tailor-made, or coat, and a hat.

The most ingenious costume may be awarded a prize.

MRS. JARLEY'S WAXWORKS

IF you like games of the charade type, Mrs. Jarley's Waxworks will give you an excellent chance to show your skill. An able Master of Ceremonies will make all the difference here between mild amusement and real fun; the actors, too, should be chosen with a view to their talents as well as enthusiasm.

Quick action is called for from the actors, each of whom chooses a character he wishes to represent. A gift of the gab is indispensable to the Master of Ceremonies in his rôle of Showman.

It is his place to introduce the waxwork personalities, who are now lined up, stiffly imitating their chosen characters. Dressing-up should not be overdone, though a little is often necessary.

The Showman begins: "Ladies and Gentlemen, I have the honour to present to you the sensation of the century—the stupendous waxworks of the world-famous Mrs. Jarley . . ." (He continues for a little while in this strain, fulsomely praising the show.) Then, having concluded his speech, he proceeds to wind up the waxworks, one by one, as he might wind up a clockwork figure. (Perhaps he has a rattle to add to the suggestion of winding or, if not, a large table key.) Each figure, as it is wound, goes through its motions in a jerky fashion. If the Showman wants a bit of extra fun he can stop winding in the middle of a jerk. When the show is officially over, a finale usually takes place, in which the figures



King Canute does his stuff.

break loose, perform their jerks with more abandon than exactness, and indulge in a regular rough-house in which they chase the Showman from the room.

Some Suggestions for Characters

There is an endless variety of characters from which to draw: famous names, real or fictitious; living or dead. But it is best to choose those possessing characteristics that lend themselves to representation. In introducing the figures separately, the Showman should be brief and witty if possible.

MAE WEST: (Introduction: "*Mae West, inviting you to come up and see her some time.*")

Close-fitting gown and, if for fun a man takes this part, a little judicious padding. Hand on hip. Other hand jerks up to pat hair in two movements. Jerks back again. Lowers left eyelid.

CHARLIE CHAPLIN: (Introduction: "*Make no mistake, Ladies and Gents, the one and only Charlie.*")

Bowler hat, cane, splay feet and false moustache. Hand twirls cane in jerks; twirls it back again. Or Charlie may raise and replace his hat in characteristic fashion.

POSTMAN: (Introduction: "*Public Friend Number One. Especially at Christmas-time.*")

Official-looking cap if possible. Sack on shoulder. Bunch of letters in hand. Jerks one letter up with other hand, jerks it through imaginary letter-box. Jerks back hand.

CANUTE: (Introduction: "*King Canute exacting his royal prerogative over the waves.*")

A helmet, which can be made of paper. Any suitable accoutrements to hand. It is good fun to have Canute hold a basin of



She's pretty good!

water. His first movement is to place this before him on the floor, his second to push it back in as lordly a manner as a jerk will allow. He repeats these movements in reverse.

Note :—Characters go on repeating their jerks, forwards, backwards, just as long as the Showman continues to wind them up. If he stops in the middle of a jerk, they too must stop abruptly.

Further Suggestions in Brief : Napoleon (folded arms); Nelson (telescope); Florence Nightingale (lamp); Sir Isaac Newton, (with the apple); Robert Bruce (and the spider); Nero (with his fiddle); Cleopatra (and the asp); Romeo (at the balcony); William Tell (with his bow); Shylock (sharpening his knife).

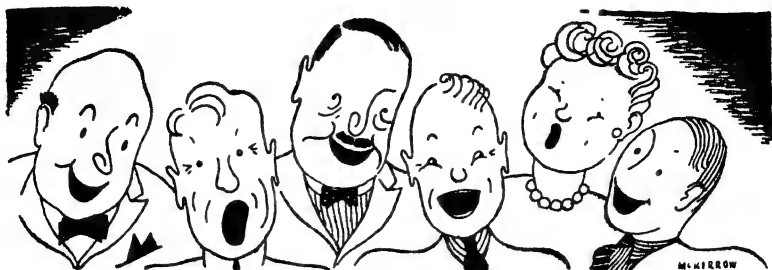
DUCKING FOR APPLES

THIS is a boisterous game, associated with Hallowe'en, and hardly likely to attract the young lady with newly set hair. But it's good sport all the same.

Allow apples to float in water in a large round tub. Place the tub on the floor and invite the company to duck for an apple. This they do by kneeling beside the tub while they try to secure an apple with their teeth.



Keep your shirts on—and take your hands off!



Word Games for the Fireside

THERE are lots of good games for the lazy. If you've been working all day, you don't always want the more boisterous sort for an evening's fun; and there comes a moment in the life of the most lively party when the guests are glad to sit down, if only to recover their breath.

A few friends around the fire can play these games—some can be played by as few as two or three people, though half a dozen or so make them more exciting—and you need no apparatus except your voice and your wits.

You will find all of them good fun to play. But here is a word of advice that will make them even better fun: Never play a game for too long. Four or five times round the group is enough, then break it up and change swiftly to another game—there are plenty from which to choose. In that way no game ever grows stale and your guests feel bright and keen all the time. That is the secret of successful entertaining.

On party occasions little prizes may be given for the winners. Bars of chocolate, pencils, etc., are quite enough to whet the interest of the players and add zest to the fun.

EARTH, AIR, FIRE AND WATER

A VERY OLD favourite, of which addicts never get tired! Divide the players into two groups of equal numbers, and arrange them to sit facing each other.

Each side has a leader, who is equipped with a handkerchief or some small object which can be thrown at the other players

without evil consequences. One leader begins the game by tossing his handkerchief into the lap of any player he likes on the opposite side, and at the same time, calling out "Air!" The player who has received the handkerchief must then, before the thrower counts ten, call out the name of some animal—bird, insect, or bat—which lives in the air; or if the call has been "Water!" or "Earth!", some fish or sea plant, or some land animal or plant. If, however, "Fire" is called, the player to whom the handkerchief is thrown must remain silent.

A player who has received the handkerchief but cannot think in time of a suitable answer may toss it on to another member of his own side, but the latter must then get out his reply before the first thrower has finished counting ten.

A player who on two occasions fails to answer, or who calls out of his turn, falls out of the game. The call is made by the leaders of the two sides alternately, and the side which first eliminates all its opponents wins.

The question of what should be done if to the call "Fire!" a player answers "Salamander" has never been officially settled: it is probably best to gag him with the handkerchief. An object which has been once mentioned must not be repeated.

SERIAL STORY

REQUIRES VERY little description, but it is an exciting game to play. All it consists of is this: that the first player says one sentence (or if preferred, two sentences) which form the beginning of a story. The next player continues from the point where the first left off, adding one or two more sentences, as the case may be; and so on until every player has added his quota. The last player, however, will, while not ending the story himself, try to get it to such a state that the player who follows him (that is, the player who began and whose turn it now is to begin the second round) is obliged to bring the story to an end in the one or two sentences he is allowed to add. That player, however, will do his best to find some way of protracting the story so that the player after him is obliged to conclude it; that player will do the same, and so on, until some unfortunate with less luck or invention than his fellows cannot avoid winding up the tale.

This game must, of course, be played fairly, and every addition

must really add something to the story, and not be mere "padding". If preferred, instead of allowing each participant a fixed number of sentences, he may be given a fixed period of time—ten or fifteen seconds—for his contribution. In this case it is best to have a referee, who will time the players, decide whether their additions are really valid, and adjudge an "out" to those who cannot produce their episode within the fixed time-limit.



Not quite "comme il faut" but, just the same, stout work.

ALPHABETICAL DINING

DON'T PLAY this if you are hungry, because it will increase your appetite without satisfying it.

In this game the players, arranged in a row or ring, repeat a list of the things which they had for dinner that day—a dinner which had the peculiarity that it contained one dish beginning with each letter of the alphabet! Thus, the first player may say "I had apple pie for dinner today", the second "I had apple pie and bacon for dinner today", the third "I had apple pie,

bacon and crumpets for dinner today", the fourth "I had apple pie, bacon, crumpets and dumplings for dinner today", and so on—every player not only adding a new dish beginning with the next letter of the alphabet, but having to repeat correctly the efforts of all the previous players.

The game goes on until the alphabet (with the usual exception of the last three letters) has been completed. Those who make a slip can go down to the bottom of the row and see if they can do better when their next turn comes.

ANIMAL ORCHESTRA

THIS IS a game for the rowdy. The leader provides himself with a conductor's baton—in the form of a stick or a roll of newspaper—and allots to all the players the parts they are to play—cow, cock, cat, cheetah, Pekinese, nightingale, mule, goat, or any other forms of animal life to which his brilliant imagination or his view of the capabilities of his victims may lead him.

He then conducts a musical performance in which the players to whom he points—one or two or three at a time, or all together—have to emit the noises their parts indicate. They will probably all be able to bray or bark or miaou or whinny after a fashion: but he may discover unexpected talent if he decides that one or two of his performers are to be, for example, a cobra, a bird of paradise, a spider, and a death-watch beetle, and lets them produce what they consider the appropriate love-calls of these fauna.

Don't play this game after midnight in thin-ceilinged flats.

CHINESE GOSSIP

YOU HAVE probably heard the story of the message which started as "Send reinforcements; the battalion is going to advance," was passed from mouth to mouth, and ended up as "Send 3s. 4d.; the battalion is going to a dance."

This game is founded on the fact that verbal messages, stories and rumours, get changed and distorted, sometimes out of recognition, and very amusing the result can be.

A player is chosen who tells his neighbour, in whispers, some little story, true or false, in four or five sentences—an item of news or anything of the kind—which the recipient then passes on in a



M. K. BARROW.

"Once again please—the Peke is out of tune."

whisper to his neighbour and so on until it has gone the round of the party. The last player repeats his version aloud to the group and is immediately followed by the original narrator, who repeats the precise words he said at the beginning. To avoid doubt it is as well for the narrator to write out his original sentences before the round begins.

Unless the company have unusually retentive memories they will get plenty of fun by comparing the original anecdote with the version produced by the last player.

THE PRIEST OF THE PARISH

HERE IS an amusing old game with plenty of zip for all.

Number off the company and let them sit in a row. Number 1 acts as the priest and he starts off as follows: "The priest of the parish has lost his thinking cap: some say this and some say that, but I think Number 5 has got it."

Whereupon Number 5 must jump up and launch the following dialogue before the priest has counted ten.

Number 5 (*incredulously*): Who, sir? I, sir?

Priest (*with assurance*): Yes, sir! You, sir!



"Who, sir? I, sir?"

Number 5 (*indignantly*): No, sir, not I, sir!

Priest (*thunderously*): Who then, sir?

Number 5: Number 3, sir?

Upon which Number 3 must leap up with "Who, sir? I, sir?" before the priest has rapped out one to ten. And the dialogue ensues as above.

When the player gets confused or fails to answer in time, he is sent to the bottom of the row and the rest move up one towards the priest's position. Anyone can snap out: "I think the priest has it!" on which the priest must stand the same test as the others, and go to

the bottom if he fails, the one at the top becoming priest in his place, until he too succumbs to a livelier player.

The game should be played at the greatest possible speed, and the players are soon hilarious. An excellent tonic for a slow party.

GHOSTS

WHY IT'S called this, nobody knows: but here's the game. The leader says the name of a letter of the alphabet—any one he likes: say V. The next player adds a letter, which must be one that with the first letter helps to form some real word: thus, he may not say P, for no word begins with VP . . . , but he may choose A, as various words begin VA . . . The third player adds another letter, with the same restriction—say L, and so on, each player adding a letter. The object of each player is to avoid adding a letter which completes a word: thus, if the fourth player says U, all is well, for VALU is not a complete word; but if he says E, he has completed an actual word—VALE—and thus becomes a half-ghost.



Peek-a-bo !

The half-ghosts may go on playing, and talk as much as they like; but no one must answer them, however much they try to trap him into doing so, or he too becomes a half-ghost.

As soon as one word is completed, the next player starts a new word with any letter he chooses. When it comes to a half-ghost's turn to say a letter, if he can avoid finishing a word by doing so, he remains a half-ghost; but if he is obliged to complete a word, he becomes a whole ghost, and falls out of the game: though he may still go on talking, and try to get other players to reply to him. Anyone, however, who does so also becomes a whole ghost.

The players will thus fall out in turn until sooner or later only two are left, and one of these must in time become a full ghost, the other thus winning the game. Continuing with the example

we have already given, the fifth player might add A, the sixth T, the seventh I, the eighth O, whereupon the ninth player would have no choice but to say N, thus completing the word VALUATION and becoming a half-ghost.

For the purposes of the game two- or three-letter words do not count as complete words. A word must have at least four letters to have the power to make a player a half-ghost.

This is a grand game for improving one's vocabulary; and, since as few as two can play it, it is useful for whiling away time on a dull walk or dreary train journey. Don't forget to try it.



Never drink it !

WE DON'T LIKE TEA

TO GET the full effect of this game—which is to discomfit as many players as possible—you must play it at speed.

"Do you like tea?" inquires the first player of the second. "No, I like whisky," says he, and rapidly turns to the third player with the same enquiry. "No, I like coca-cola," is the answer this time. "Do you like tea?"—turning to player number four. "No, I like chocolate," says the poor fellow—and is received with hoots, for the catch is that whatever liquid is mentioned in reply must not contain the letter "t".

Silly game? Well, it may be—but try it and see how long it is before some unwary person forgets that there is a "t" in chocolate, or Vermouth, or methylated spirit, or whatever her favourite beverage may happen to be.

CHATLESS CHATS

THIS is an exceptionally brisk game for the quick thinker.

The players are arranged in a row or a ring, and take it in turns to talk to their neighbours by way of question and answer. The first player asks a question of the second, who answers it, and then

asks a question of the third, and so on. But in both questions and answers no player may use a word beginning or ending with any of the letters C, H, A, T, though these letters may occur in the middle of words. Thus:

JOAN (*to Harold on her right*): What is your favourite vice?

HAROLD: Well, I have been frequently guilty of reading detective stories. Moreover, some people would call me Pernod-crazy.

(*To Joyce*): When shall we see some food?

JOYCE: When we've finished playing games, of course. (*To Peter*): I understand you're still in love with Margaret. Are you?

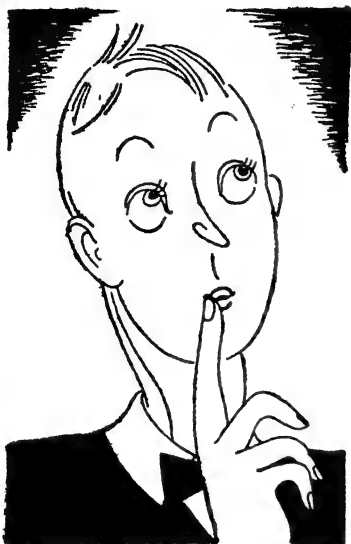
PETER: Terribly. She is quite adorable, especially when she's asleep as she is now. (*To Muriel*): Does your sister—

LEADER: That's put you out, Peter. Three a's and a t. Carry on, Muriel.

The letters to be avoided can be varied at will. Including *a* and *t* among them makes the game a difficult one, since such words as "a", "the" and "that" must of course be avoided.



Frequently guilty of reading detective stories.



Don't say it !

FORBIDDEN WORDS

THIS is a game for gamblers: they can gamble quite well enough, however, with counters, or dried peas, or even with pieces of paper.

The players break up into pairs, and each pair just converse with each other about anything they like, in the form of question and answer, but taking care that the questions don't fall all to one person and the answers to the other! But the use of the words "Yes", "No", "You" and "I" is forbidden, and anyone who uses them has to forfeit on each occasion to the other partner in the conversation one of the counters with which, at the beginning of the game, he has been

supplied, every player starting with an equal number—say six.

Every two or three minutes a signal is given, and the players change partners. After ten or twelve minutes the game is stopped, and the holder of the largest number of counters wins.

The art of the business is, of course, trying to trap your neighbour into using one of the forbidden words. If you prefer, other words may be chosen as the "taboo" words: such as "black", "white", "then", "do", "don't", "is", "are", or indeed any words that it's difficult not to use even when you try to avoid them! It is a good variation on Chatless Chats.

CLUMPS

THIS is a game for people with really inventive imaginations, and can only be played when a fair number of them are gathered together.

All who are present divide up into little groups of five or six—the clumps—and from each clump one member is chosen to leave the room. As soon as they are outside, they pick on some absurd or out-of-the-way idea or object—the remoter and more unlikely the better. It might be, for example, the dining-car on the 10 a.m.

train from London to Glasgow, or the hen that laid the last egg that one of them has eaten, or Walt Disney's eyelashes, or the time at which the moon will rise next Thursday. The choosers then re-enter the room, and each of them joins one of the clumps—not the one to which he originally belonged. The other members of the clump rattle off at him whatever questions they like in the



Part of humanity? "Er—yes." *A human being?* "Er—no."

endeavour to find out what was the object thought of: the only answer allowed to the questions is "Yes" or "No".

Here is the sort of rapid-fire question and answer that is taking place in every clump, for each is striving to reach the secret first.

Is it vegetable? No. Is it animal? Yes. Is it part of humanity? Yes. Is it a human being? No. Is it *part* of a human being? Yes. Part of a woman? No. Part of a man? Yes. Of a famous man? Yes. Is the man dead? No. Is he in Britain? No. In Europe? Yes. In France? No. In Germany? Yes. Part of Hitler? Yes. His head? No. Part of

his head? Yes. His nose? No. His eyes? No. Is it one of his features? No. Part of one of his features? Yes. Part of his moustache? Yes. One side of his moustache? No. Is it a hair of his moustache? Yes.

It is "a hair of Hitler's moustache" and the problem is solved.

As soon as any member of one of the clumps has guessed the secret, all the players who were "outside" and took part in the choice of the object are added to that clump (which, of course, gives it a better chance of winning the next round). The clumps then send out fresh representatives, another object is chosen, and the game goes on until one clump has absorbed all the players—or until everyone is ready for bed.

TALKING TO THE PURPOSE

ONLY TWO players perform at a time, but the rest of the party will be abundantly occupied, while awaiting their turn, in following the conversational antics of the two principals. The chosen two leave the room, and, while they are outside, the rest of the company decide on two subjects, or two sentences, which are to be allotted to the players. The latter are then called back, and to each of them is whispered *one* of the chosen subjects.

The object of the game is for each player, in the course of natural conversation with the other, to get in as soon as he can the subject or sentence which has been assigned to him, whichever does so first being the winner. The reference to the subject or the introduction of the sentence chosen must not be forced, but must come naturally into the conversation they hold.

When they enter the room they are introduced to each other as complete strangers, and—if, for example, Bartholomew has been allotted "fried plaice" and Eunice "snakes and ladders" as their subjects, the conversation might turn out something like this:

Eunice: "So glad to meet you, Mr. Splank. Do you know, I believe we have a connection already. Didn't you once propose to my cousin,—you know, Tabitha Worple?"

Bartholomew: "Well, Miss Grawp, since you appear to know the facts, I suppose I may confess that I did once aspire to the hand of your charming relative. Unfortunately she was repelled by my addiction to drink."

Eunice: "Fancy that repelling Tabitha! I suppose she be-

lieved in the marriage of opposites. But after all, you were lucky. I expect you know that she has been in the asylum for several years now."

Bartholomew: "Well, rumours *had* reached me. It must be dreadful for the poor girl. Do you ever see anything of her?"

Eunice: "Very seldom: as a matter of fact, I called last Tuesday, as it was her birthday. It happened to be one of her lucid intervals, and she beat me at a game of snakes and ladders."



It happened to be one of her more lucid intervals.

Bartholomew: "Last Tuesday? Ah, yes—of course, that *was* her birthday. I remember only too well one birthday of hers, when she let me have the pleasure of taking her out to dinner. I can still remember her smile over the fried plaice, as she said 'You know, Tholly, this is the fifth of my thirty-ninth birthdays.'"

Here Eunice wins, as she has got her snakes and ladders in before Bartholomew has introduced his fried plaice. And by this time another couple will be itching to see what they can do.



Believe it or not !

DRAWING THE LONG BOW

ARE YOU a good liar? This is another story-telling game, but the story-teller must have a poker face and the imagination of a Baron Munchausen.

One of the players volunteers to tell a story. He tells it in a normal, chatty voice, but after a few sentences he puts in some obvious impossibility or mistake, one which appears to fall naturally into place in the story, such as "As I took aim the ostrich flew off", or "He pressed his face against the window, bending the glass inwards", or "She was in the wood collecting drake's eggs", or what you will.

Anyone who notices the mistake

immediately jumps up and continues the story in the place of the original narrator, making more howlers in his turn for the others to spot—or miss. It's best to have an umpire who counts the mistakes, and then whoever gets away with most unspotted howlers can be declared the winner.

The player who is story-telling must be careful not to give away by his look of self-satisfaction the fact that he is about to perpetrate a particularly rich piece of nonsense.

ALPHABETICAL COMPLIMENTS—AND INSULTS

YOUTHFUL PLAYERS find this game an unending source of fun and often an opportunity to pay off old scores. It gives them a chance to express violent likes and dislikes.



As I took aim—

One player is chosen to ask a question: "Why do you like . . .?" or "Why do you hate . . .?" something, or somebody, is a very good one. The player next to the questioner replies with a reason beginning with the letter A, the next with one beginning with the letter B, and so on through the alphabet, omitting Q, X, Y and Z. "Why do you like mustard?" the question might be, and provoke such answers as "A, because it's astringent", "B, because it's beneficial", "C, because it's colourful". Like most word games, this must be played quickly to provide the maximum of fun, and a time-limit should be fixed within which the answer must be forthcoming.

To prevent players preparing their answers too far in advance, it may be best for the leader not to question them in order, but to point out haphazard the next one to answer.

LINKAVERSE

THIS GAME will be found interesting and popular in circles where several people with a reasonably wide knowledge of poetry and good memories are gathered together. To some extent it is a highbrow game.

One of the players begins by reciting any line of poetry he happens to know: it may be "The lowing herd winds slowly o'er the lea". He then counts ten—not too fast—and before he has finished the player next him must have begun to recite some other line—it can be from any poem whatever—the first letter of which is identical with the last letter of the line previously recited—in this case "a". Thus, he might choose: "And, guarding, calls not Thee to guard", immediately afterwards counting ten while the next player thinks of a line beginning with "d", and so on.

Any player who cannot think quickly enough falls out—and so on till everyone's inspiration has dried up.

NAMES

THIS IS not a highbrow game. In fact it's a children's favourite.

You will need at least six people for this game. One player will keep the score, while the rest will take it in turn to ask questions. The first questioner asks for the names of six things or persons of a certain kind, one at a time, naming the letter with

which the replies must begin. Thus, he may start by saying "Flower—D", and each of the other players must reply with the name of a flower beginning with that letter—Dandelion, Daffodil, Daisy, and so on. Or he may say "Country—B", receiving for answers Brazil, Bulgaria, Bolivia, etc. Whoever answers first is given one mark by the scorer—if two answer simultaneously they receive a half mark each. When the questioner has asked six questions he takes his turn among the questioned, and gives way to another. When every player has had a turn at being questioner, the scores are totalled.

The game may be varied by deciding that the chosen letter is to be not the first, but the second in the names given in answer. Thus, for Animal—O, the answers might be Goat, Cow, Monkey, Mongoose; or for Town—I, they might be Birmingham, Liverpool, Cincinnati, Milan. If Q is to be used at all, QU should count as one letter.

COFFEE-POTS

THESE AREN'T necessary for playing this game, so don't turn to the next because there's only one coffee-pot in the house, and that in use.

The game needs a clever fellow who knows a number of words which have several different meanings—the sound, and not the spelling, is what counts. This player chooses his word, and the rest, asking him one question each in turn—any question they like—try to guess what is the word he has chosen. After all the players have asked one question each, they can have a second, and so on for as long as you like. The reply to every question must contain the chosen word—but in giving his answer the "odd man" will substitute "coffee-pot" for the word, whatever it is. Thus, suppose the word he has chosen is "great", something like this might happen:

Q. Are you having a nice evening?

A. Yes, thanks, I'm having a coffee-pot [great] time.

Q. What do you think of the rest of us?

A. Well, none of you coffee-pot [grate] on me very much.

Q. Are you getting hungry yet?

A. I could do with a bit of coffee-potted [grated] coconut.

Q. What are you going to do when we've guessed the word?

A. Get a bit nearer the coffee-pot [grate] I hope.

There are more words suitable for this game than you'd think: for example, *way* (weigh, whey), *road* (rode, rowed), *read* (reed, rede), *sow* (so, sew), *pain* (pane), *right* (write, rite), *burrow* (borough), and so on. The more meanings the word has the better.

SUGGESTION CHAIN

FOR THIS you need half a dozen players at least, and it will be found in practice a more amusing and teasing game than it may sound in description.

The players are arranged in a circle or row, and the first says any noun he chooses. His neighbour at once continues with whatever other noun the first word suggests to him; the third player with another noun suggested by the second; and so on till, say, twenty words have been uttered. Then the chain is reversed—the last player but one repeating the noun which suggested the last player's, and so on.

A point is scored against anyone who makes a mistake or who cannot reproduce his word: and you'll be astonished to find how short a way back the chain goes before someone slips up! A player falls out when two, or three, points are scored against him. The sort of chain that might be produced is:

Train—bride—orange—breakfast—slippers—carpet—pattern—frock—belt—wheel—bicycle—pump—cottage—loaf. . . . Each word in the sequence has some association with the previous one.

OBSERVATION

DON'T PLAY this game unless you have two rooms, for to play it in one demands a degree of honesty among the players that it may not always be possible to obtain—unless they're all willing to be blindfolded!

Turn the players loose in one of the rooms for, say, three minutes, and tell them to use their eyes to the best of their ability; to observe all its characteristics—shape, size, furnishing, and so on. Then, settling down in another room, ask each player a question about the room he has left—how many panes of glass in the window? how many colours in the carpet? what objects were on the mantelpiece? how far from the door were the light switches? how many pictures were on the wall? what sort of flowers were in the room? where were the ash-trays? and many more of the

same sort that will easily occur to you—the subtler they are, within reason, the better.

If you like you can allot points for right answers. It is enough of a penalty for most, however, to discover that their power of observation is less good than they thought.

CROSS-QUESTIONS

THIS is a game for mixed parties, when the men and women are roughly equal in number and can arrange themselves in two groups, facing each other.

Each group has a leader, and each leader passes down his line, whispering to each of its members, on the one side a question, and on the other side an answer. It is best for the leaders to agree beforehand that their questions shall take some particular form, say that they shall all begin with "Why does . . ." and the answers with "Because . . .", or the questions with "Where . . ." and the answers with "In . . .". But the Questions Leader must not know what answers the other leader is going to suggest, nor the Answers Leader know the questions her opposite number is going to ask.

When all have been given their questions or answers, the player at the end of one line will ask his question aloud, and the player opposite will give the answer allotted to her—with results that will generally provide a laugh for the company. In a second round the questioners become the answerers.

BUZZ

IF YOU happen to have among the company an expert mathematician, it is unwise to play Buzz: but even he may be taken off his guard, for the essence of Buzz is speed.

It consists simply of counting: the first player says "One", the second "two", and so on. But the player whose turn it would be to say "seven" must, instead of that number, say "buzz"; and likewise "buzz" must take the place of every number which contains seven or any multiple of seven: that is, 7, 14, 17, 21, 27, 28, 35, 37, 42, 47, and all the rest. Probably most of the players will have dropped out before you reach 69 and the long succession of buzzes that follows it! Do try it. It's maddening!



McKERRROW.

It is unwise to play Buzz for more than seven minutes on end.



M. KIEROW.

Dear Felix—isn't he sweet? Poor pussy!

must stroke his head, saying the while repeatedly: "Poor Pussy! Poor Pussy!" Pussy can indulge in any antics he likes with the object of making his temporary owner laugh: but if the petter does laugh, or even smile, he becomes Pussy himself.

INITIALS

THIS IS a game which it's better not to play if one of the people present happens to be named Zoë, Queenie, Xerxes, or anything like that. The leader (if Zoë is there, *she'd* better be leader) asks each player in turn any questions he likes, and the answers must be framed in words which begin with the answerer's own initials: thus, a player whose initials are B. A. T. might reply as follows to the questions suggested:

What is your favourite food? Baked apple turnovers.

What is your favourite drink? Brimstone and turpentine.

What is your favourite amusement? Breaking antique tombstones.

What are you most successful at? Breeding asthmatic terriers.

What are you most afraid of? Being awfully thirsty.

What sort of people do you like best? Blonde adolescent typists.

Anyone who, after say fifteen seconds, can't answer, or makes a wrong answer, takes his turn as questioner.

PROVERBS

WHILE THE player chosen as victim is out of the room, the rest decide on some reasonably well-known proverb which the absentee has to guess when he is called in. He may ask questions of any of the players, and the answers to his questions must each contain one word of the proverb—the first answer containing the first word, the second answer the second word, and so on. If he asks more questions than the proverb has words, the later answers must repeat the words in the same order—thus, if the proverb has eight words and has not been guessed after eight questions, the answer to the ninth question must again contain the first word of the proverb. For example, the proverb chosen might be "One good turn deserves another", and the questions and answers might run:

Q. Is it a proverb that's often heard?

A. Yes, *one* hears it quite a fair amount.

Q. Is it a long one or a short one?

A. Well, it's a *good* bit shorter than some proverbs.

Q. How long do you think I shall want to guess?

A. Long enough for me to wonder when my *turn* will come.

Q. Did you think of it without much trouble?

A. We took as much time as such a thing *deserves*.

Q. Does it seem to you a true one?

A. I don't think one proverb is truer than *another*.

The answers, of course, should neither be so short as to give the clues too easily, nor so long as to make the game too confusing.

SPELLING BEE

FIRST APPOINT a leader to choose and present the test words and keep the score. Then you can either match your wits against one another, or, better fun, divide into teams—men *versus* women, blondes *versus* brunettes, parents *versus* children, and so on.

If you play as teams, the leader puts a poser to a member of each team alternately. Each word correctly spelled counts as a point to the team. In a "free for all" each player scores points for himself alone, and a player who fails three times is "out".

The contest is made dramatic if the leader has a gong or whistle with which to sound the knell of a player who misspells his word or who fails to finish spelling it out within ten seconds.

And now you want some words in readiness for an impromptu Spelling Bee. Here is a list of beauties:

accommodation	deliquescent	idiosyncrasy	phrenetic
acquiescence	demeanour	incommunic-	ptomaine
acrimonious	desiccate	ability	queue
actinomorphic	development	inefficacious	quiescence
admissible	diaphragm	innocuous	quinquennial
adolescence	dilapidation	innuendoes	rancorous
aerate	dilettante	intercede	rarefaction
aesthetics	diminution	labyrinthian	rebellious
ambidextrous	dinghy	lachrymose	recalcitrant
antediluvian	diphthong	liaison	reconnaissance
apophthegm	dithyrambic	liquefy	renaissance
apparelled	eccentricity	meiosis	rhododendron
archidiaconal	ecclesiastical	mephistophelean	rhythm
archipelago	ecstasy	metempsychosis	sacrilegious
arthritis	elliptical	millennium	sanctimonious
battalion	eighth	mischievous	saponaceous
beleaguered	embarrassment	misspelling	sarsaparilla
boracic	ethereal	moccasins	sassafras
brazier	fahrenheit	moustache	silhouette
broccoli	flagellate	nauseous	soliloquy
cacophonous	fuchsia	necessitous	spontaneity
calamitous	fugue	nescience	supercilious
calligraphy	fulfil	nonagenarian	superintendent
camphoraceous	fusilier	novitiate	supersede
capacious	gauge	occurrence	symmetrical
capricious	gazetteer	oleaginous	tendency
carburettor	graminivorous	oligarchical	therapeutic
catechising	grandiloquent	ostracism	tintinnabulation
characteristic	guerrilla	panegyric	tranquillity
chrysanthemum	haemorrhage	papilionaceous	transcendent
circuitous	halcyon	papilla	trousseau
coalesce	hallucination	paraffin	vacillate
connoisseur	heterogeneous	parallel	vaccination
conscientious	hippopotamus	paralyse	valetudinarian
daguerreotype	hypochondriac	pentateuch	weird
definite	hypotenuse	phial	widgeon
deleterious	ichthyology	phosphorescent	yacht



Games with Pencil and Paper

SOME of the following games are comparatively sedate—by no means all, however. They rouse just as much competitive spirit as games of a more boisterous type, and need, if anything, more crafty and thoughtful players.

If you have a large gathering don't forget to get ready plenty of old pencil stubs and have a good supply of paper at hand.

GUILTY MEN—AND WOMEN

THIS GAME provokes hilarity.

Each member of the party is given a piece of paper on which is described some imaginary, and usually some impossibly absurd offence with which he or she is charged.

An interval is then allowed during which the players must write an explanation of their alleged behaviour. At the end of the interval the charges and the explanations are then read out.

Instead of writing their defences the players may be called before a judge who reads out the charge, and then asks the defendant what he has to say for himself. In this case the defendant must reply orally. If the explanation does not satisfy the judge he may pro-

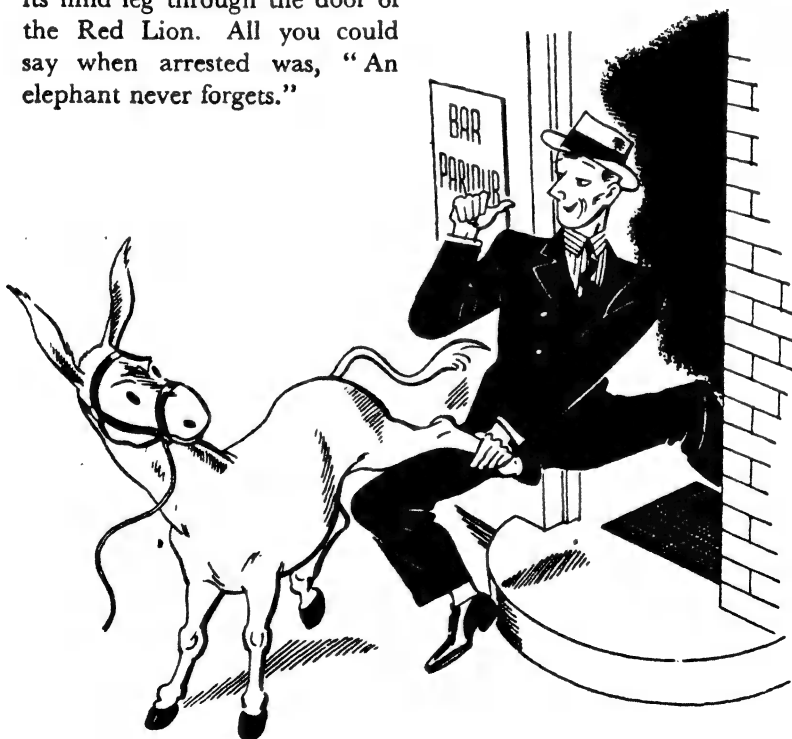
nounce the defendant guilty, and, by way of punishment, set him to perform some forfeit.

Below are some typical charges which will give you the idea and may suggest other suitable "crimes".

1. You were seen at 1 a.m. on January 1st sitting astride one of the lions in Trafalgar Square. You were trying to sing the words of the "Red Flag" to the tune of the National Anthem. In one hand you held an ice-cream cornet, and with the other hand you were waving a Union Jack.

2. In the early hours of last Sunday morning you were found sitting in the horse-trough at the top of the High Street. You were dressed in purple pyjamas, wearing a silk hat and holding over your head a red silk umbrella while you cried "Save the women and children first."

3. You were apprehended for trying to drag a stolen donkey by its hind leg through the door of the Red Lion. All you could say when arrested was, "An elephant never forgets."



"Come on in—have one on me, old chap!"

4. The station-master at King's Cross says you had to be forcibly removed from one of the buffers of the engine of the "Flying Scotsman". You were dressed in riding attire and brandishing a whip. As you were being taken away you said, "Bring Black Bess. Must get to York tonight."

5. You were found late at night in your neighbour's garden. You were carrying a coal-hammer and a pail of water. When discovered you said you were trying to nail the moon to the wall because you had lost a piece of mistletoe.

6. Last night you were arrested on the steps of the Town Hall. You were clutching one of the pillars, and when spoken to said, "Go away. The temple's falling. I'm Samson. Where's Delilah?"

7. On a moonlight night you were seen wandering in the street in very scanty attire. When questioned by a policeman, you said, "Varlet, bring me my horse. I am Lady Godiva."

8. It is alleged that you were discovered on a wet night dressed in a bathing costume with a crown of holly in your hair, and holding a poker which you said was your sceptre. When approached, you cried, "My kingdom for a Rolls Royce!"

9. You were found by a party of climbers on the top of Snowdon on a December morning. As you were clad in a dressing-gown and a pair of house-slippers, they asked you how you got to the top of the mountain. You said, "Sh— I'm Mahomet."

10. On a hot July day you were seen wearing a heavy overcoat, a balaclava helmet, a woollen scarf, and fur gloves. You were endeavouring to climb a lamp-post and shouting, "Hooray! I've found the North Pole." You called the policeman a grizzly bear.

WORD SPINNING

THIS is a very simple form of pen and pencil competition. You choose a biggish word with plenty of vowels in it, and you ask the company to write down as many words as possible *made from the letters of the given word*. Give them five minutes to make their list. It is really an exercise in quick thinking; and the winner, of course, is the person with the longest list.

An amazing number of combinations are possible. For example, from the word **INDETERMINATE** the following may be compiled: in, deter, determine, determinate, term, terminate, ate, din, dint,

intent, indent, intend, inter, intern, interned, dine, diner, dinner, date, dart, darn, dram, drat, deer, dear, deem, dene, dean, dame, dream, dam, end, edit, enter, ermine, ere, eat, eaten, entire, entreat, tin, tinder, tine, tinned, tinner, tint, tenet, tired, tide, timed, time, timer, train, trained, tram, trade, tree, treat, treated, trend, trait, rid, ride, rind, rite, rim, rime, rain, ran, rein, rend, rent, rented, remit, remind, remnant, ream, read, redeem, rate, rated, reed, mind, mine, miner, mined, mint, mete, meter, meet, mean, meat, mead, mere, mien, mend, mare, maid, made, maiden, man, main, manned, manner, mate, mated, matter, matted, martinet, inn, inner, innate, inertia, item, net, nett, netted, need, neat, neater, near, neared, name, named, nine, aid, aired, amid, and, ant, arm, armed, attend, anent. And you can still find others.

Words like these are suitable for this game: PREPARATORY, DEPRECIATED, INSEPARABLE, INDISCRIMINATE, ARTICULATE, EDUCATIONAL, CATASTROPHE, CANDLESTICK.

QUALITIES

THIS is a dangerous game if you want to preserve your friendships, but dangerous games are exciting.

Give each of your guests a sheet of paper on which are written the qualities listed on the left below; then let all proceed to give one another so many marks out of ten in accordance with their estimate of one another's worth. Alternative qualities to list are Charm, Generosity, Independence, Sense of Humour, and Humility.

	TOM	DICK	MARY	HARRY	PHOEBE
Good Looks	2	8	9	1	9
Good Manners	8	7	5	2	10
Intelligence	9	3	2	1	6
Courage	4	8	8	10	0
Reliability	5	4	8	10	3
Sex Appeal	3	7	8	2	10
Business Ability	3	0	3	8	0
Imagination	10	2	2	0	9
Common Sense	6	5	7	8	3
Popularity	7	6	8	10	6
	57%	50%	60%	52%	56%

You may be shocked to find that your sex appeal, which you had thought to be worth at least 9, turns out by common consent to be about 3. On the other hand, your courage and reliability may rate much higher than you expected.

This game will produce more heart-burning than balm, but it is a comparatively harmless outlet for your sadistic tendencies if you have any.

A RAM SANG



"Hullo, everybody—baa-a-a-a!—baa-a-a-a!"

SORRY! THERE is no further information about this musical ram. Actually this cryptic title is only an anagram of the word **ANAGRAMS**.

Anagrams are good fun. Most people enjoy creating order out of chaos by discovering, for instance, that **GTMNERA** when arranged will turn into **GARMENT**. More ingeniously the anagram may itself be a word or words. Thus **RANT GEM** is also an anagram of **GARMENT**.

The simplest anagram game is for one person to read aloud the clues. Ten or twelve clues may be given and so much time allowed for their solution. The answers are then read out, and the person with most correct solutions is declared the winner.

More boisterous is the following method. Each clue is read out, and an interval allowed for the discovery of each word. The first to call out the correct solution scores a point. The next clue is then given and so on.

Below is a useful list of anagrams with solutions. We print the solutions separately below so that you can amuse yourself with them

before trying them out on your friends. Cover up the *Solutions* while you are considering the *Clues*.

Clues :

- | | | | |
|--------------|---------------|----------------|---------------|
| 1. RANGE | 9. MUTE TAIL | 17. RAM ROT | 25. SEE ALP |
| 2. LATHER | 10. STUN MAD | 18. INTO BEAST | 26. MATES |
| 3. WHEREAT | 11. DRAWER | 19. GAS SEEM | 27. SENT PER |
| 4. CADI | 12. LATE DICE | 20. TIN ROOM | 28. MET TORN |
| 5. DIE ROT | 13. RAM GRAM | 21. MERE CAT | 29. BARE ALP |
| 6. CANE RENT | 14. DEALER | 22. BLEAT ON | 30. NET SCENE |
| 7. TEA TIMES | 15. ROPE LAD | 23. NEED RAGE | |
| 8. GALE NET | 16. TAR HEEL | 24. RENT RAP | |

Solutions :

- | | | | |
|-------------|--------------|---------------|--------------|
| 1. ANGER | 9. ULTIMATE | 17. MORTAR | 25. PLEASE |
| 2. HALTER | 10. DUSTMAN | 18. OBSTINATE | 26. STEAM |
| 3. WEATHER | 11. WARDER | 19. MESSAGE | 27. SERPENT |
| 4. ACID | 12. DELICATE | 20. MONITOR | 28. TORMENT |
| 5. EDITOR | 13. GRAMMAR | 21. CREMATE | 29. PARABLE |
| 6. ENTRANCE | 14. LEADER | 22. NOTABLE | 30. SENTENCE |
| 7. ESTIMATE | 15. LEOPARD | 23. RENEGADE | |
| 8. ELEGANT | 16. LEATHER | 24. PARTNER | |

COMPILING CROSSWORDS

INSTEAD OF solving crosswords we are going to compile them. This is not so difficult as it sounds, and will be found very entertaining with four to ten players.

Start by drawing a crossword framework on your paper. One with 35 squares, 7 across by 5 down, is a convenient size, but if there are more than six players a larger design is advisable, say 63 squares—9 across by 7 down.

Each player in turn calls a letter, and all players must enter the letter somewhere in their framework. The object is to take the letters as they come and build up as many words as possible.

It will be obvious that with five players each player would call seven times, and so be able to make up a seven-letter word. Beyond that he must try to visualize possible words, and place the letters of other players with as much strategy as he can devise.

For scoring words may be read from left to right, right to left, up and down, and diagonally. Letters cannot be counted in more than one word in the same direction. Thus in the example given below of the words "Sham", "Ham" and "Shamed" in the top line across, only one word is valid.

Two-letter words do not count. The longer the word the

higher should be the score, and the following scale is recommended as being easily remembered. Three-letter words score three points. Four- and five-letter words score two points for each letter. Words of six and more letters score three points for each letter.

Here is an example with the scoring from an actual game. There were five competitors, so that each called seven letters. This particular player apparently called **PRESENT** and thus made sure of 21 points. This word, it will be noticed, gives no score in the reverse direction—that is, from right to left.

S	H	A	M	E	D	E
S	A	L	A	D	O	N
P	R	E	S	E	N	T
O	D	E	S	N	E	E
T	O	R	N	A	I	R

Had he used the word **PARTNER** he would have gained another 11 points from the words **RENT** and **RAP**, reading from right to left.

SCORE

<i>Across :</i>		<i>Across :</i>	
<i>Left to Right</i>	<i>Points</i>	<i>Right to Left</i>	<i>Points</i>
Shamed	18	Nod.	3
Salad	10	Alas	8
Present	21	Rot	3
Odes	8	<i>Diagonals—</i>	
Nee	3	<i>Down :</i>	
Torn	8	<i>Right to Left</i>	<i>Points</i>
Air	6	Tea	3
<i>Down</i>	<i>Points</i>	<i>Diagonals—</i>	
Spot	8	<i>Up :</i>	
Hard	8	<i>Right to Left</i>	<i>Points</i>
Leer	8	Toe	3
Mass	8	End	3
Eden	8	Seas	8
Done	8	<hr/>	
Enter	10	Total of points scored 163.	

GUILTY KNOWLEDGE

THE OBJECT of this game is that your guests should discover which of two or three players is concealing a piece of "guilty knowledge". First the "knowledge" must be passed to a player.



"Impossible! I simply can't believe it!"

Write on a sheet of paper the statement which is to be concealed. For example: "In the meadow near the stream where the grass is green lay the body in its gore." Send two or three selected players out of the room with this paper, but let it be understood that only one of them must read what is written on it. It then becomes that player's task to hide the fact that he holds the guilty knowledge, and it is the job of the jury—the rest of the guests—to sift the innocent from the guilty.

This they do with the help of a list of words prepared on the same principle as that used by psychologists in testing people's reactions. Most of the words have no connection with the guilty knowledge, but here and there, like a plum in a pudding, is a word that bears on the information known to one suspect only.

Bring the suspects into the room one at a time, and then proceed to read at them your list of words. To each word uttered they must reply unhesitatingly whatever word comes into their heads. They may say it aloud or they may write it, but whichever method you use see that they are made to answer as fast as they can speak or write since hesitation itself may be a clue to the observant onlookers.

This, for example, might be your list; and the words italicised are those that have connection with the guilty knowledge:

Matches, waistcoat, *stream*, biscuit, tooth, *meadow*, motor-car,

courage, *grass*, egg, business, *murder*, society, cricket, *body*, nightingale, influenza, cigarette, *gore*, London, chicken, *green*.

How will your suspects react?

When they come to a word like *murder* those who have no guilty secrets will very likely say "body" or "blood" or "gore", but the person who is trying to hide the information he has just read will evade anything that seems connected with it and will hesitate, or will say "policeman" or "robbery" or some other word unconnected with the statement. His very efforts to avoid saying any of the guilty words will give him away, for the others, knowing nothing of what was on the paper, will almost certainly say one or two of them if your list has been skilfully concocted.

CONSEQUENCES

GAMES ARE popular when they afford the chance to work in the names of the people present in a rude or flippant way, and Consequences is one of the best of these.

Give each member of the party a slip of paper and a pencil.

Each is to write as instructed by the host; then turn down the end of the paper to conceal what is written, and pass it on to his neighbour, who, likewise, will write as directed, fold the paper, and pass it on.

The host must state what is to be written at each stage of the proceedings and his directions are as follows:

1. A word describing a man.
2. The name of a man present.
3. A word describing a woman.
4. The name of a woman present.
5. Where they met.
6. What he said to her.
7. What she said to him.
8. What he did.
9. What she did.
10. What the consequence was.
11. What the world said.

When the last item has been filled in, the papers can be unfolded and the players will take it in turn to read out the results, adding the few links necessary. Most of your guests, you will find,

are of a romantic turn of mind, but that will have been modified by the humorists in the company, and the results should be at least as entertaining as this:

"Bleary Bertie Lilywhite met starry-eyed Miss Gallup at the Labour Exchange. He said: "Blimey! Love at first sight!" She said: "Funny weather we've been having lately." He bit her neck. She let fly with her umbrella. The result was an inferiority complex. And the world said: "A good thing, too!"



He said: "Blimey! Love at first sight!"

COUNT YOUR SINS

DON'T BE alarmed—this is not a confessional.

All you must do is to write in five minutes the words you can remember beginning with "sin", such as sincere, sinister, singular, etc.

It is best if one member of the party reads out a list of clues such as those given below, about ten seconds being allowed for the

discovery of each word. Instead of writing the answers, however, your guests may prefer to call out the words. With this method one point is awarded to the first player to give the correct word. Anyone calling a wrong word forfeits two points. Here are "sins":

The sin of a sailor	Sinbad.	Sin in the East	. Singapore.
Sin of time	. . . Since.	An only sin	. . . Single.
Sin of honesty	. Sincerity.	Double sin where	
A mathematical		bad men go	. Sing-Sing.
sin	. . . . Sine.	An unusual sin	. Singular.
Sin of an easy job	Sinecure.	Ominous sin	. Sinister.
A muscular sin	. Sinew.	A sin to go down	Sink.
Sin to music	. . Sing.	Sin of a curve	. Sinuous.

The game may be played with other word-beginnings, such as "con"—concert, contrary; "imp"—impartial, imperial; "pan"—panacea, panic; "per"—person, peruse. Here are some clues for words beginning with "Pen":

Pen of punishment	Penal.	This pen is a bird	Penguin.
Pen of reparation	Penance.	Almost an island	
Pen of money	. Pence.	pen	. . . . Peninsula.
Hanging pen	. Pendant.	Pen of sorrow	. Penitent.
Pen of what is to		Pen for old age	. Pension.
to come	. . Pending.	Thoughtful pen	. Pensive.
Swinging pen	. Pendulum.	The pen before the	
The pen to go		last	. . . Penultimate.
through	. . Penetrate.	Pen of poverty	. Penury.

Similar games may be played by compiling lists of words with the same ending. We might take "end" as an example, which yields defend, intend, lend and many more. Another possibility is words ending in "city"—tenacity, veracity; "nation"—resignation, determination; "ration"—oration, aspiration.

TELEGRAMS

FOR THIS game twelve, or more, letters are read out, and each player writes them down, allowing a space after each letter in this fashion:

P	W	R	A	M	D
G	F	A	S	C	M

The players then fill in the spaces with words beginning with these letters, which must be kept in the order given, so as to make a

telegram. Four or five minutes should be allowed, and the results then read out.

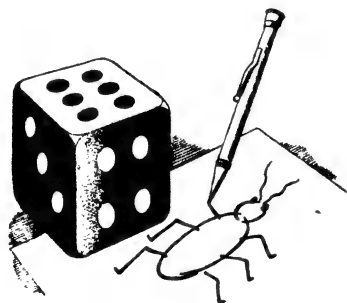
Generally one may count on some very amusing messages being produced. Here are two examples using the letters given above:

"Please Write Really Anxious Money Done
Grateful For Anything Send Cash Maurice."

"Prevented Wedding Regrets Already Married Dont
Grieve Forget All Sailing China Martin."

BEETLE GAME

THE PLAYERS sit round a table, and a die will be required. The winner is the one who first completes a drawing of a beetle. Artistic creations are not expected, nor will the anatomy be satisfactory to the eye of an entomologist. For the purposes of this game the beetle must have a head, a body, and six legs. But not until he has thrown a six with the die may a player begin drawing. He then produces on his paper a figure which, with more or less imagination, may pass as the head of a beetle. The next time he throws a six he adds the body. Similarly he must succeed in throwing a six in turn for each leg.



WHAT IS IT ?

THIS is another drawing game, and here again artistic skill is not a necessity, but the competitors must produce a sketch which bears some likeness to the thing portrayed.

One player begins by making a drawing. The others watch his efforts and make guesses at the subject. The first person to identify the drawing then proceeds to make a sketch, while the others, as before, endeavour to discover what is being drawn.

A variation of this game may be played with two teams. The sides having been chosen, the captains exchange slips of paper each bearing a suggestion for a drawing. These they hand to the most capable draughtsmen in their respective teams. The other players must not be allowed to see the slips. As the artists are at the work



Artistic skill is an asset but not a necessity.

the members of their own teams must try to identify the object. The first team to do so wins the round, and other suggestions for drawings are exchanged as before.

WORD-CHAINS

THIS is a brisk, entertaining game which will keep everybody on the alert.

One member of the party calls out a word, which he writes on his paper. The person on his left must follow with another word beginning with the last letter of the first word. Similarly the third player must produce a word beginning with the final letter of the second word, and so on until the round is completed.

Thus there may be a sequence of words such as BarN, Noble, Energy, Youth, Hand, Dame, Effort, Trial.

In the second round each player strives to repeat his original word, but, of course, cannot do so until his predecessor gives a word with the required ending.

With the example given the second round would start with "L". This is of no use to the first player, but he must take care not to give such a word as "linen", which would enable the second player to repeat the word "noble".

If no one succeeds in repeating his first word in the second round, the game continues, but each player now has two possible words to

repeat, and in the fourth round three words. So the game continues until someone is able to give a word he has used in a previous round.

You can see that the game consists largely of avoiding words useful to the person following you. For this reason it is advisable to write not only your own words, but also those given by the person on your left.

Now try a variation using the last two letters in each word as in BlessED, EDitOꝝ, ORanGE, GEneral, ALtER, ERase.

This calls for different rules and a system of scoring points. In the first round if any player gives a word ending with "ND", or any other combination which cannot be used to begin a new word, then he forfeits five points, and the word is not allowed. This rule applies only to the first round. In subsequent rounds one tries to produce words with endings useless for beginning other words, and on doing so one scores 10 points. If a player succeeds in repeating a word he has previously used he scores 20 points, and this cancels all words previously used by all the players. After each score the scorer starts again with a new word, but on scoring 10 points for producing a word with a dead ending he cannot start by introducing one of his previous words.

DO YOU REMEMBER ?

A TRAY is brought into the room, the objects on it being covered with a cloth. The players are told the cloth will be removed for one minute revealing a number of familiar articles. Then the tray will be covered again, and the players must compile from memory a list of what was displayed.

Fifteen to twenty articles will be sufficient of a test for the average party, and there is no need to play any tricks such as hiding a needle in a ball of wool. All the exhibits must be plainly visible. Here is a list of suggested objects likely to be readily available :

Thimble	Fountain-pen	Ash-tray
Coin	Egg-cup	Pack of cards
Box of matches	Scissors	Reel of cotton
Book	Penknife	Watch or small clock
Pipe	Apple	Tea-pot
Pencil	Lipstick	Cup
Cigarette	Comb	Lump of sugar

Another form of the game is to reveal a trayful of objects for about five seconds, and make each of the company write down his estimate of the number of objects on the tray.

GUESSING CONTEST

CONTESTS ARE always fun if you do your preparatory work properly before your guests arrive. For this one you need a few simple exhibits, and a pencil and paper for each of your guests. Number each of your exhibits, and see that you know the answers!

1. A bun—guess the number of currants in it.
2. A bowl of peas—how many peas are in it?
3. A huge book—guess the number of pages.
4. A cigarette box—how many cigarettes are in it?
5. A piece of newspaper—how many words are on it?
6. A pillow—how much does it weigh?
7. A kettle—how many pints does it hold?
8. A ball of wool—what is the length of the wool?
9. A bag of nuts—how many are in it?
10. A box of drawing-pins—how many are in it?
11. An uncut cake—guess its weight.
12. Your hostess's hair—how many hairpins has she?



The memory contest, she thinks, should be among the Intelligence Tests.

*How well can you
distinguish sounds?
Test your friends
with these.*



SOUND DETECTORS

PREPARE YOUR off-stage noises beforehand, and hide your apparatus behind a screen or door. The guests listen while a number of noises are made, and they compete in writing down what they think they have heard.

Here are some suggestions for sounds: sharpening a knife on steel, cutting some stiff paper with scissors, grinding coffee, working a pair of bellows, rubbing together two pieces of emery-cloth or glass-paper, rattling a spoon in a tea-cup, pouring water into a tumbler, withdrawing a tight cork from a bottle, emptying dried peas into a jar, opening an umbrella, opening or closing a zipp fastener, closing a press-stud, crinkling a Treasury Note, tearing paper, tearing calico, and using a soda-water siphon.

BLIND TOUCH

HERE IS another contest. This time the players must use their sense of touch alone.

Concealed in a row of bags are a number of different substances. The players are given pencil and paper, and each must pass along the row, feeling in turn the contents of each bag, and writing down

what he thinks is the name of each substance in it. Make the contents of the bags as dissimilar as possible, and experiment a little before your guests arrive in order to discover things that are deceptive and confusing to the touch.

Here are some useful suggestions: Sand, tea-leaves, small broken twigs, confetti, fish-bones, a hair-net, pieces of broken comb, nuts and bolts, mothballs, flower-petals, a rubber sponge, pipe-cleaners, paper-clips, chestnuts, potato-parings, sawdust, rice, a door-knob, powder puffs, tobacco, a clock-spring, grass, and so on.

NOTE THE CHANGES

THE LADIES excel at this game, for they are usually more observant than the men.

Ask your guests to note carefully the arrangement of things in a room. Then tell them to go outside for a few minutes while you make various alterations. For instance, you might change the positions of two pictures, put the clock forward an hour, shift a chair or couch to another part of the room, rearrange a few ornaments and so forth. Ten or twelve distinct changes are enough.



Do you always note the changes? It's fun for the observant.

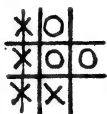
Now bring the players back, give them pencil and paper, and bid them note all the changes they can find.

Every alteration correctly observed counts one mark to the player's score. But if he spots a change that has *not* occurred take two off!

NOUGHTS AND CROSSES

THIS SIMPLE old game is an excellent time-killer for two people: you can play it on the backs of old envelopes, on the corners of newspapers, on anything that will take pencil-marks.

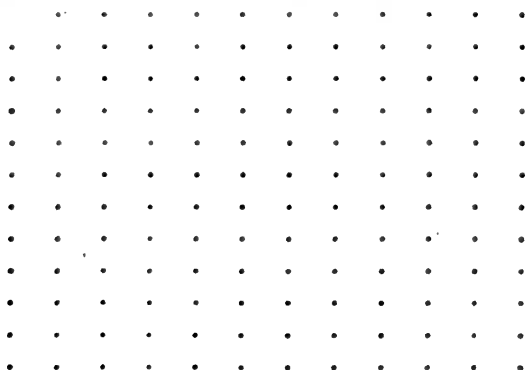
Draw the diagram below and you have your apparatus. The two players now take it in turn to fill the spaces, one by drawing crosses, the other noughts. Whoever gets three noughts or three crosses in a row in any direction has won—thus:



Each game takes about half a minute, and, if both players are smart, it will often end in a draw.

BOXES

THIS is a simple yet interesting game for two or more players. Make a series of dots in a rectangle similar to this:



After deciding who shall start, each player in turn draws a line to connect two dots in a vertical or horizontal line but not

diagonally. It will be obvious that when all the dots have been linked a series of small squares will result. Your object is to try to complete more squares than your opponent. Each time you manage to add a fourth side, the square so made is yours and you put your initials inside it.

In the opening moves the choice of dots is unrestricted, but soon it becomes necessary to study each move. If you make a stroke forming the third side of a square, the next player promptly scores by adding the fourth side.

Later it becomes impossible to add a line without making a third side. Even then the good player will consider his moves. A line in one place may only mean yielding one square. In another position it might make it possible for your opponent to complete several squares.

A modification of the game is to allow a player who completes a square to follow on immediately with another stroke.

CATALOGUES

THIS IS another pen and pencil contest in quick thinking. The leader announces a letter of the alphabet, and in a given time the players compile a list of all the objects in the room the names of which begin with that selected letter.

You can turn the game into a series of One-minute General Knowledge Tests. Here is a set of questions with each of which the "bogey" score is given. If you equal "bogey" you're good.

Within one minute write:

1. As many English towns as you can name with over 200,000 inhabitants (Bogey: 6).
2. Composers of Grand Opera (Bogey: 5).
3. Famous members of the Brown(e) family (Bogey: 4).
4. Well-known dramatists, living or dead (Bogey: 8).
5. Famous British military commanders (Bogey: 8).
6. Words in English that end in -o (Bogey: 6).
7. Celebrated persons whose surname was Jones (Bogey: 5).
8. Names of outdoor games played with a ball (Bogey: 6).
9. Names of different types of sailing-ship (Bogey: 5).
10. Famous writers who rank as humorists (Bogey: 5).
11. Master detectives in fiction (Bogey: 6).
12. Nouns of multitude (e.g., flock) (Bogey: 6).

Here are suggested answers for the set given above:

1. The complete list is: Birmingham, Bradford, Bristol, Coventry, Croydon, Hull, Leeds, Leicester, Liverpool, Manchester, Newcastle-upon-Tyne, Nottingham, Plymouth, Portsmouth, Salford, Sheffield, Stoke-on-Trent, West Ham.
2. Among them are: Mozart, Wagner, Verdi, Bizet, Puccini, Mascagni, Gluck, Rossini, Beethoven, Debussy, Strauss, etc.
3. Some suggestions: John Brown (of "John Brown's Body"), John Brown (Queen Victoria's famous attendant at Balmoral), Sir A. W. Brown (aviator), C. F. Browne ("Artemus Warde"), Sir Thomas Browne ("Anatomy of Melancholy"), Sir James Crichton Browne.
4. Here are a number: Shakespeare, Ben Jonson, Goldsmith, Congreve, Sheridan, Shaw, Galsworthy, Granville Barker, Pinero, Barrie, Corneille, Molière, Racine, O'Neill, Sherwood, Aeschylus, Sophocles, Euripides, Aristophanes, Terence, etc.
5. Wellington, Marlborough, Cromwell, Wolfe, Gordon, Napier, Roberts, French, Baden-Powell, Haig, Allenby, Milne, Gort, Dill, Wavell, etc.
6. Potato, Tomato, Lotto, Grotto, Taboo, Gigolo, Ovolo, Sago, Ditto, Maestro, Canto, Lido, Dado, Gesso, etc.
7. Henry Arthur Jones (dramatist), Paul Jones (American naval commander), Inigo Jones (architect), "Jack" Jones (M.P.), Owen Jones (technologist), Henry Jones ("Cavendish"), Ebenezer Jones (poet), Sir William Jones (orientalist).
8. Some suggestions: Cricket, Tennis, Golf, Polo, Football, Hockey, Baseball, Netball, Croquet, Lacrosse, etc.
9. Yacht, Cutter, Frigate, Schooner, Yawl, Smack, Galleon, Junk, Dhow, etc.
10. Mark Twain, Lewis Carroll, Stephen Leacock, Artemus Ward, Edmund Lear, A. P. Herbert, P. G. Wodehouse, James Thurber, Jerome K. Jerome, etc.
11. Sherlock Holmes, Father Brown, Philo Vance, Ellery Queen, Lord Peter Wimsey, Mr. Champion, Inspector Hanaud, Inspector French, Inspector Playfair, Sir Clinton Driffeld, Hercule Poirot, etc.
12. Herd, Drove, Litter, Swarm, Pack, Covey, Watch, Pride (of Lions), Shoal, School (of Porpoises, etc.), Murmuration (of Starlings), Corps, Host, Crowd, Bevy, Gang, Troop, Galaxy, etc.



Party Stunts and Jokes

WHAT type of game is most popular at parties? It is the game that is like a prank, the game that is half-way between a stunt and a practical joke.

Here, then, are stunts for the knowing ones. You can easily stage them yourself. They are crude, but not too cruel. The crowd will be helpless with laughter at the discomfiture of the victim, but the victim himself will soon be laughing with the rest.

THE QUEEN OF SHEBA

THE MEN who don't know this game are sent from the room, while the girls and the more experienced prepare to have some fun.

They draw up their chairs in two rows and sit facing each other. Imposingly, at the end of the little corridor so formed, sits the "Queen of Sheba", who should be the belle of the party.

Then the first innocent male is brought into the room. The hostess tells him that he is a very lucky man; that he is to be given the rare honour of being introduced to the Queen of Sheba, who will accord him the privilege of a kiss. The victim looks at the Queen and notes that she is smiling pleasantly and even a little self-consciously in his direction. He decides that he will be very pleased to be introduced to the Queen.

"But," continues the hostess, "there are certain formalities to be observed. It is customary for strangers to be blindfolded in being presented, and in fact they must watch their step at Court." As the hostess proceeds to bandage the eyes of the young man, his

hasty glance notes that the legs and feet of the ladies-in-waiting are stretched out to form a series of obstacles between him and the Queen, and that he will indeed have to watch his step to reach her.

Blindfolded, he is led to his ordeal. At once all the legs and feet are switched out of his way, but this, of course, he does not know. With extreme care and stepping high, he moves slowly along in the direction of the Queen's chair, while the company applaud. But the Queen herself is now no longer there. In her place there sits some smiling old gentleman with a beard, or some impudent, apple-cheeked, small boy trying to restrain his giggles.

Solemnly the young man is told that since success has crowned his efforts, he may claim his prize, and this he proceeds to do to the great enjoyment of the company—and his own intense embarrassment.

Once initiated, he is free to join in the discomfiture of the next claimant to the Queen's embrace.

THE BARBER'S SHOP

THIS is a simple variant of the Queen of Sheba.

When the victim is brought into the room he perceives a sofa, on which he is invited to sit. Behind the sofa, posed like the three graces, are three handsome young women who through their bright eyes and glances show every sign of interest in him. But he does not perceive the wretched small boy concealed behind the young women.

This, he is told, is a barber's shop. He is blindfolded and made to sit on the sofa where the ladies languish over him, and he is asked if he will have a haircut, shave or shampoo. When he makes his choice, the ladies merge into the company. At the same time the small boy silently comes forth and kisses his cheek; then dives for safety.

The exalted young man tears off his handkerchief and tries to discover which of the ladies has so signally favoured him.

MESMERISM

THIS ONE will make your guests hilarious.

Before they arrive you must prepare two soup plates. Hold one of them over a lighted candle until the bottom of it is covered with a thick layer of soot. Then pour some water into both.

When your party flags, call for a volunteer to play this game with you, and select someone who can stand a joke at his own expense.

Give the victim the sooty plate and take the other yourself. Explain to him that you are a magician and that he is to act as though hypnotised. You can tell him if you like that the game is a sort of intelligence test, and that the guests are to judge how quickly and accurately he can imitate each movement you make. "You must look into my eyes," you say, "and imitate correctly everything I do. Indeed, if you go wrong only once you will get a very low mark."

Then, holding your soup plate in front of you with one hand,



You give him, of course, the sooty plate ; but this he does not know.

proceed to go through a rigmarole of motions each of which is mimicked closely by your victim. Smile and he will smile; wink and he will wink; dip your hand in the water and baptise yourself with it, and he will do the same. Slow down your movements or speed them up: he must do likewise.

Now slowly circle the rim of your plate with your finger and draw your hand across your brow—a harmless gesture, but you are preparing his downfall. Fix your victim's eyes while the finger-tips of your right hand are rubbing the bottom of your plate. His are doing the same. He cannot tell the soot is there, because the water in the plate makes him hold it level. Now quickly raise your hand to your face and smear your cheeks. Yours are clean, his are clean no longer. The guests are uproarious, but he cannot see his own face and may not have tumbled to what has happened. He is watching your eyes. You are drawing an invisible cross on your brow, an unseen line down the length of your nose. Perhaps you are even rubbing the underside of your plate again and so causing your victim to load his fingers with a fresh charge of soot. The fun goes on till the victim has discovered the truth or your guests have hysterics. Crude fun, no doubt, but joyous.

IN THE AMAZONS' COUNTRY

THE AMAZONS have strange habits, as your guests who have not played this game will discover.

Half a dozen ladies are seated in a row. Their expression is severe, and they show little interest in the strangers who have come from afar to greet them. They are Amazons, your host explains to each victim in turn, and not much interested in men except as objects of derision. Now that you are here, however, you had better be introduced. For they will certainly stick a knife in your back if you do not show them the customary politeness.

But in the country of the Amazons, it is explained, you do not shake a woman by the hand; you shake her vigorously by the foot—the left foot.

As you are led up to the Amazons you notice that they all have coats spread rug-fashion round their legs, and that only their feet and ankles are visible. This, however, does not deter you. Solemnly you pass along the row of ladies, firmly grasping each left foot in turn and giving the leg a good shake. The Amazons like it.



Even if you're tough, you get a shock.

At last you reach the end of the row, where sits the strongest and mightiest Amazon of them all. You seize her left foot expecting the same weight and resistance that you experienced with the others. But to your extreme fright and horror you pull the leg clean away from the helpless woman. Horror-stricken shrieks are coming from all the Amazons, and you are standing aghast, still pale with alarm, while you slowly understand that it is a stuffed stocking and shoe that you hold in your hand.

You are now left to recover at leisure, while the next innocent, grinning confidently, is ushered into the room.

WALKING THE PLANK

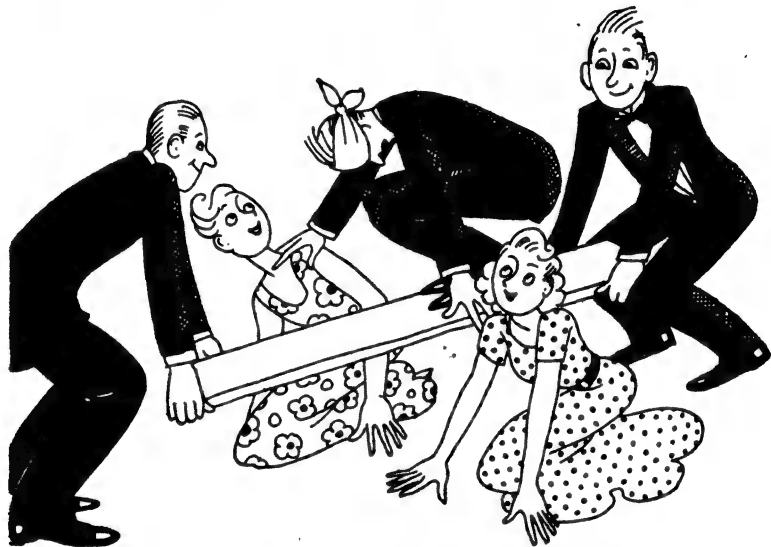
THOSE WHO do not know this game must leave the room, and be admitted one by one. It is their fate to provide the company's mirth.

Each victim is told that he is now in the hands of pirates, and that he is going to be made to walk the plank which he is shown on the floor before him.

He is blindfolded. The plank is now gradually raised a foot or two from the floor by a couple of strong men, and the blindfolded

one is assisted on to the plank and carefully poised there. He is allowed to balance himself by touching the shoulders of two of the company who stand one on each side of the plank.

Now the plank is gently made to heave in see-saw fashion. At the same time the pair whose shoulders are supporting the victim very gradually bend their knees and lower themselves towards the floor. The victim, feeling their shoulders getting lower and lower, is, of course, deceived into thinking that the plank on which he stands is being raised higher and higher. The gentle swaying of the plank itself maintains this illusion, and the victim gets ever more



This is where you should stand up and shout—"Whoopee!"

concerned to keep his balance the further the floor appears to be sinking from him. He begins to crouch down and gets afraid of striking his head on the ceiling.

The deception is heightened by tactful remarks of the spectators:

"Look out for the electric light—don't bump his head!"

"Do you think it's safe to make him jump from there?"

"Oh, yes, safe enough. They don't often break their legs."

In reality the plank need never be higher than a foot or less from the floor.

Now the supporting shoulders are completely withdrawn. "Jump!" shout the pirates in unison. "Go on—jump into the sea!"

The victim trembles, his arms outflung to keep his balance, his nerves taut at the idea of such a leap in the dark.

At last he takes courage—or loses his balance—and over he goes into the unknown.

Note: if you prepare yourself mentally for a jump of six feet and find in fact that the ground is only six inches away, you get a considerable shock on alighting and may easily lose your balance. So, however ridiculous the spectacle, the guests must control their laughter sufficiently to be ready to catch the victim in whatever direction he may plunge.

HOT POTATOES

HERE IS a good way of bringing a shy, though not too sensitive, young man into the centre of an evening's fun. It also serves to liven up a party during an interval between games.

The hostess informs her victim privately that a prize is to be presented to the first person who calls out "Hot Potatoes" at a given remark. The remark must be an innocent and natural one. She may tell him, for example, that the agreed signal is, "Where on earth has Auntie got to?" The hostess can then make a pretence, in order to mislead the victim further, of whispering this same information to other guests. But in reality she tells them nothing about it.

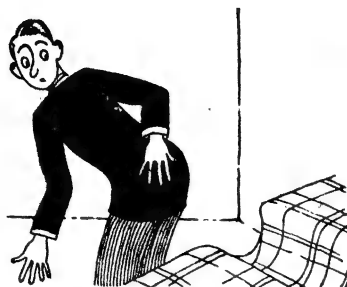
Then, when she considers the moment ripe, she exclaims, "Where on earth has Auntie got to?" and winks at the shy young man.

He, of course, eager to win the game, will shout out "Hot Potatoes!" to the great astonishment—and later, amusement—of the company.

MEET THE KING AND QUEEN

FIRST YOU must prepare their throne. Take a couple of upright chairs and place them side by side, but about a yard apart. Then take a substantial rug and cover the seats and legs of the chairs, and, of course, the intervening space. With another rug or quilt cover the backs of the chairs and the space between them so as to create an effect of solidity befitting the throne.

The King and Queen may now sit down on the chairs and prink themselves, and the first victim is



"He's met them!"

"Bow to their Majesties," says the host. The victim does so, and they bow graciously back. In fact they are cordial.

"Your fame has preceded you," says the King. "Her Majesty and I have longed to meet you."

"Indeed, we have," says the Queen, taking the victim's hand.

"Pray be seated between us, and tell us all about your adventures with the Amazons. We are dying to hear them."

If the victim is malleable, he can easily be induced to sit on the rug between the royal pair. As he does so the King and Queen jump up. (A cushion on the floor prevents unnecessary suffering.)

Next, please!

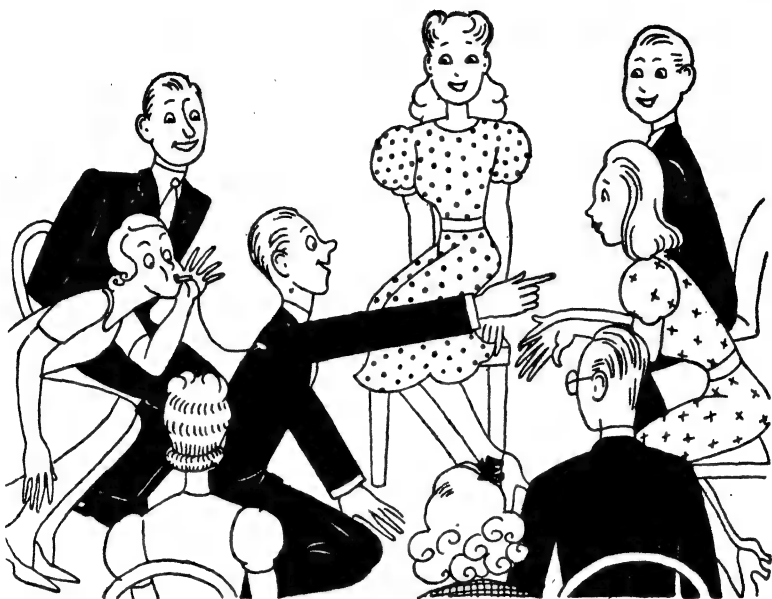
FIND THE WHISTLE

THOSE WHO know the game must draw their chairs around in a circle, and those who do not must leave the room and take their turn in being initiated.

The victims are admitted singly, and each must kneel before his hostess and place his face in her lap. She tells him that there is in the room a whistle of great value and of magical properties which it is his task to find. And while she enlarges on the difficulties of his task and the elusiveness of the whistle, she deftly pins to his back a small light whistle attached to an inch or two of ribbon. Then the person immediately behind the kneeling victim blows a blast on the magic whistle and the search is on. Still on his knees, he twists around and accuses the blower of having the whistle. But someone else is now within reach of it, and again the whistle is sounded. Round he whirls, his eyes suspecting his tormentors, while they smile back innocently and once more the whistle shrills.

The fun is fast and exciting, and it is very amusing to find that the average victim takes quite a long time to discover that he is himself the possessor of the magic whistle.

If too many of the company know the game in this form, it can be played in a different way. Let one be blindfolded and the whistle pinned to his back. He knows where it is, but his object is



Yet another unexpected blast will make him jump.

to catch whomever manages to blow it, and to identify by touch alone whomever he succeeds in catching. The one caught and named is now blindfolded.

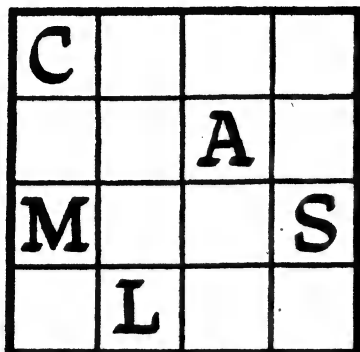
THOUGHT-READING

YOU ARE in league with the "thought-reader". Send him from the room while your friends choose an object which it is his task to identify. Now call him in and proceed to point to various objects to all of which he says "No", until at last you point to the selected object, whereupon he says, "Yes, that's it".

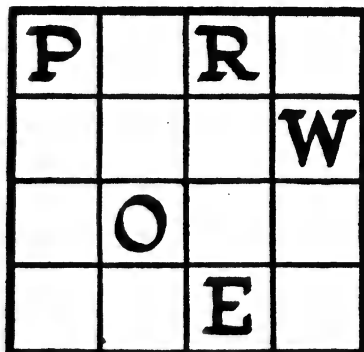
How does he know? Here is a system for working the miracle: Arrange with your partner beforehand that, immediately before pointing to the chosen object, you will point to a black object (or green, red, blue, yellow, etc.). You can plan a colour sequence so that you change the colour with each successive demonstration.

Alternatively, point first to something with legs, *e.g.*, chair or human being; or to something round, *e.g.*, ashtray or coin; or to something of a particular material, *e.g.*, glass, paper, cloth.

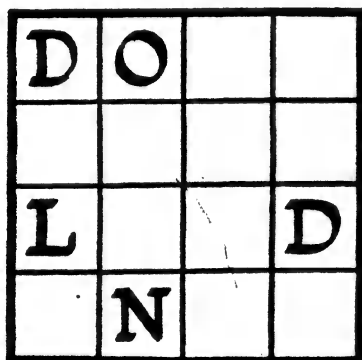
Most mystifying of all—ring the changes on these methods according to a plan pre-arranged between you and your partner.



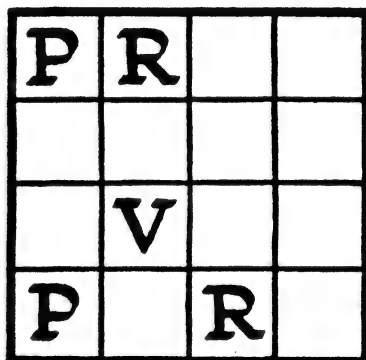
1.



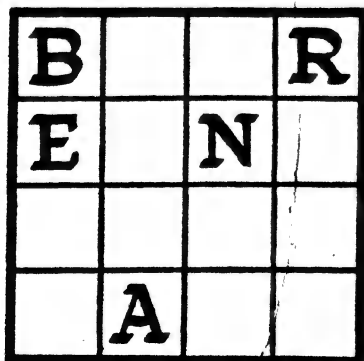
2.



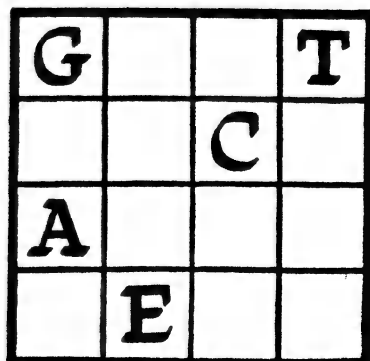
3.



4.



5.



6.

Fill in the Word Squares as described on page 95.



Word Puzzles

You will find the solutions on pages 469-472.

WORD puzzles are almost as old as the art of writing. The Greeks, we know, amused themselves with anagrams and acrostics, and so did the Romans. On a fragment of wall-plaster in a Roman villa in England some long-dead member of the ancient empire, in an idle moment, had scratched the following word-square:

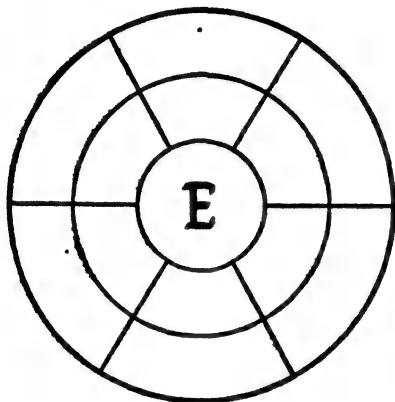
R	O	T	A	S
O	P	E	R	A
T	E	N	E	T
A	R	E	P	O
S	A	T	O	R

In this arrangement the same Latin words appear in the same order vertically and horizontally. The words also form a sentence—*Rotas opera tenet Arepo sator* (Arepo, the sower, guides the wheels at work). This sentence, it may be noticed, reads the same forward or backward.

1. WORD SQUARES

Like the unknown Roman scribbler, we too can get fun from compiling word-squares. In the following examples see if you can fill in the missing letters to form four words which appear in the same sequence both horizontally and vertically. It will be obvious that some of the letters given will be repeated. Thus, in the first

example, the letter M in the third square down must also recur in the third square in the top line. It is advisable to begin by finding the letters that recur.



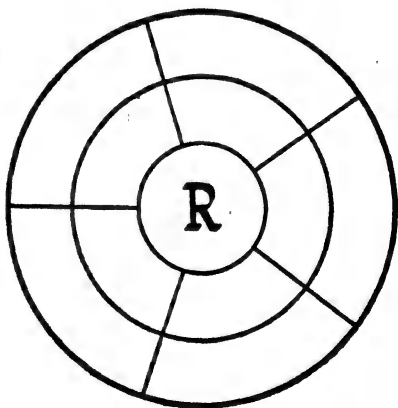
2. RINGED WORDS

FROM SQUARES let us turn to circles. In the diagram, centre E, the problem is to arrange two words, one in each circle, so that reading inwards to the letter given they also form six three-letter words. First you find the words, and here are the clues:

1. The Navy is this (outer ring).
2. Penetrate (inner ring).

When you have found the first word, insert the letters, one in each section of the outer ring in clockwise fashion, that is reading round the ring from left to right. Do the same with the second word in the inner ring. Unless you can read the six three-letter words inwards to the centre you have either got the wrong words or they are not correctly aligned.

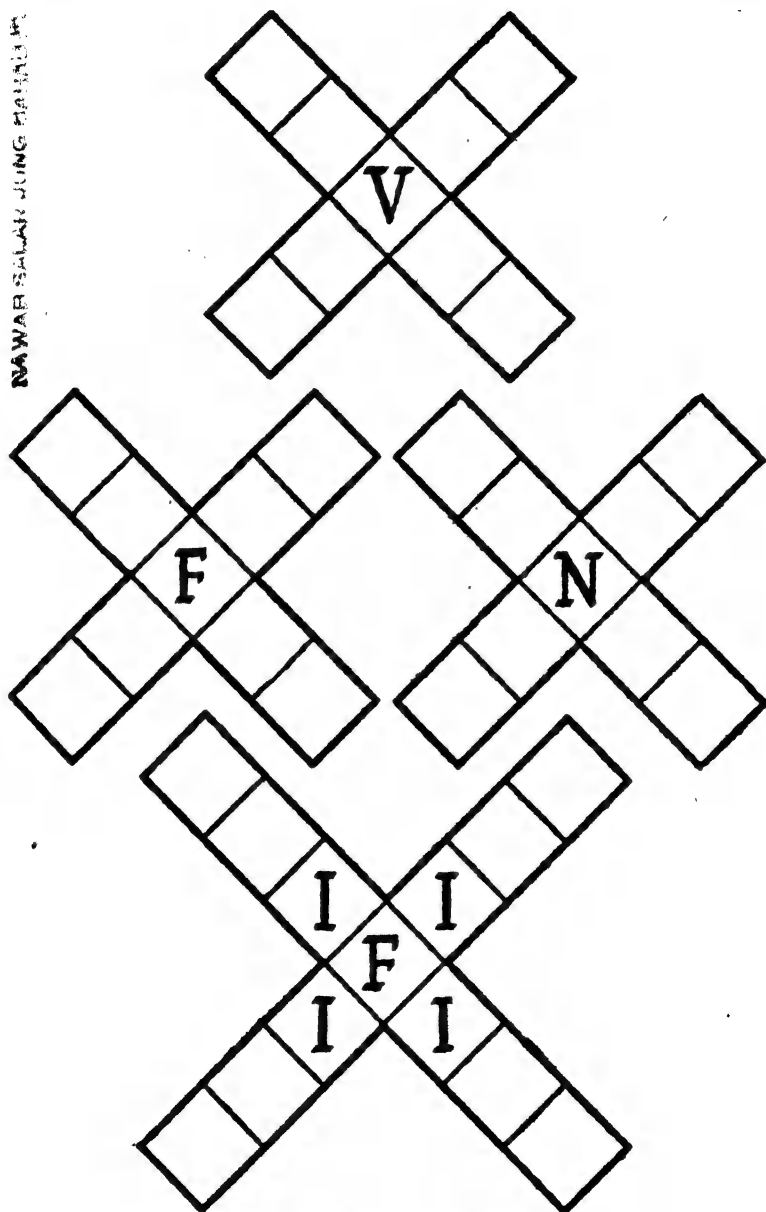
For the next diagram, centre R, you require for the outer ring a five-letter word meaning to bend. The inner ring is occupied by the five vowels in their alphabetical order from left to right. Reading inwards you have three-letter words.



3. DOUBLE CROSSES

IN EACH of these crosses there are eight blank squares to be filled by two (or in the fourth square, three) letters each used four times. If the correct letters are found each arm of the cross will contain

NAWAB SAHIB JUNG MAHARAJA



Double Crosses—find the letters to fill them (see page 96).
(C.H.E.)

the same word which may be read up or down. Can you supply the missing letters? As you can guess, the words, when found, will spell the same way backwards as forwards.

4. CROSSED SQUARES

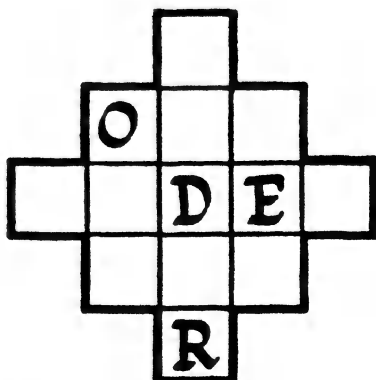
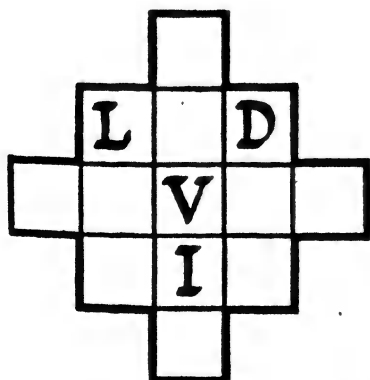
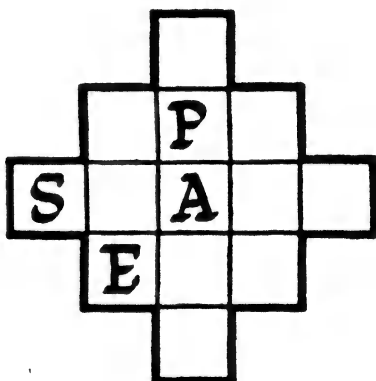
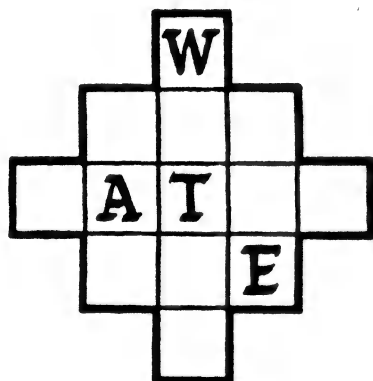
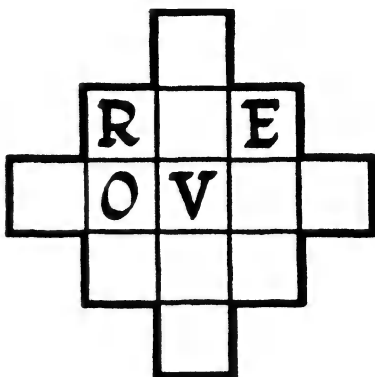
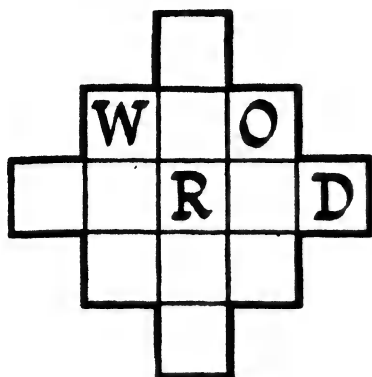
EACH OF the following diagrams on the opposite page, when completed, contains a five-letter word repeated horizontally and vertically. Letters of this word are used to form two three-letter words each of which also appears horizontally and vertically. Four of the letters are given, and you will see that some of these can at once be repeated in the appropriate squares. It remains for you to discover the missing letter and fill in the rest of the squares.

5. MISSING ANAGRAMS

"I SAY, MATE! I don't think much of your TEAM. They are a TAME crowd. Give them some more MEAT."

Notice that the four words printed in capitals are anagrams of one another, being merely different arrangements of the same four letters. In the following groups of sentences the omitted words are anagrams. When you have found one of the missing words you may discover the others by re-arranging the letters of this first-found word. Each puzzle has a different group of anagrams. The dots indicate the number of letters in the missing words:

1. Her skin was soft as rose
 Some frocks have
 should be washed after every meal.
 Wheat is a food.
2. bread should not be wasted.
 A will save writing-paper.
 Gossips tell
 not my good name.
3. He could analyse but not
 my blushes.
 She her apples thriftily.
 He the whirlwind.
 There were on the tree.
 He flung his



Crossed Squares are to be filled in as explained on page 98.

4. Don't at the gardener.
..... and have brought to his eyes.
Look at this lovely
5. calls.
She was a *dame*.
Among the geese was a
The horseman far and wide.
Have tea in the

6. HIDDEN FLOWERS

AN INMATE of Colney Hatch might have penned the following paragraph. No wonder it doesn't make good prose, because it serves to conceal no fewer than fifteen different flowers. Some may be obvious, others less so. How many can you discern?

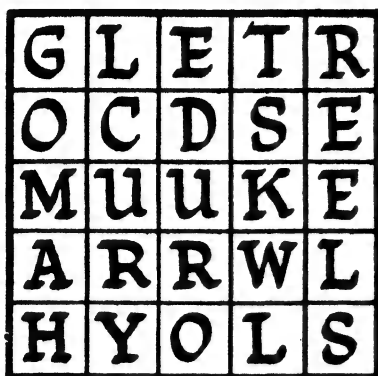
High on the dais you will see a sane moneylender ready to cancel and in effect prosecute and torment ill-tempered holders of stocks and shares. In camp I once saw him, with an eye bright as the pans you see in shops, endeavouring to tickle a cow's lips, as it stood in a meadow sweet with the scent of new-mown hay. He believed in the stitch worth nine, and would take with him for the arts easel, paints and brushes, and on good grounds eloquently praise the lark's pure song.

7. CRISS-CROSS SQUARES

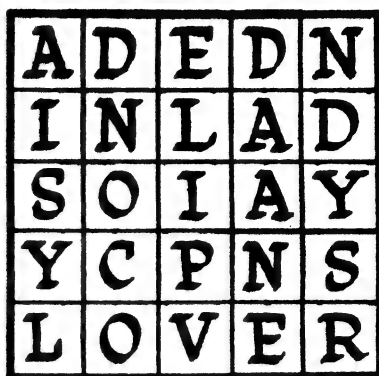
OUT OF the confusion of letters in these squares it is possible to trace certain words. The first square, for example, contains the names of four cathedral cities. One of these names begins with G. Start with this letter and moving up or down, left or right, or diagonally, but not skipping any squares, trace the rest of the name in sequence. Find the initial letters of the other three cities and pick out the names in the same way.

Clues to the other squares are given below.

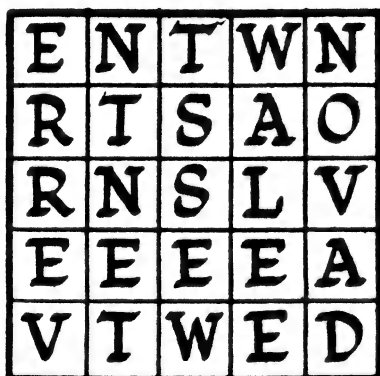
- | | |
|---------------------------|---------------------------|
| 1. Four Cathedral cities. | 4. Three Prime Ministers. |
| 2. Four common flowers. | 5. Four animals. |
| 3. Five English rivers. | 6. Four countries. |



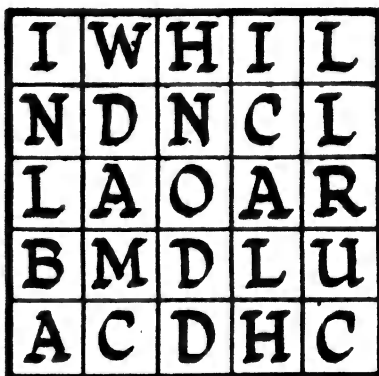
1



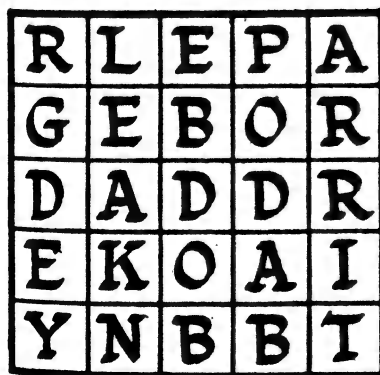
2



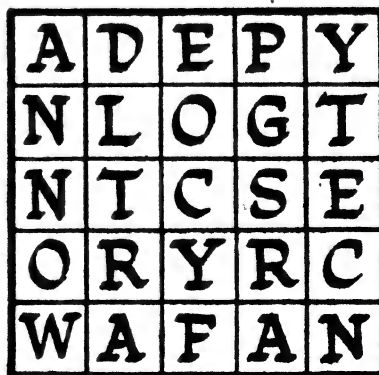
3



4

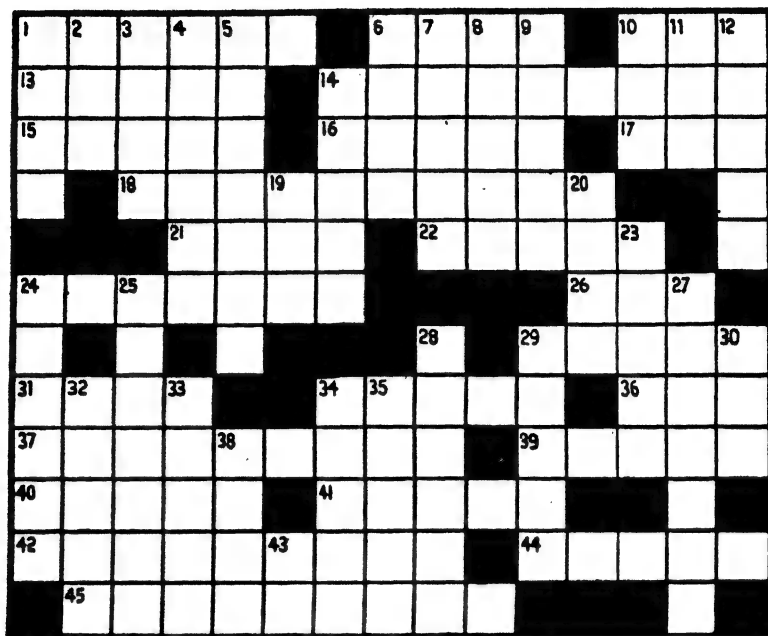


5



6

Criss-cross Squares—the clues are given on page 100.



8. CROSSWORD PUZZLE

CLUES DOWN

1. This is beyond recall.
2. A mountain.
3. Rear is thus uncommon.
4. Inclinations or tendencies.
5. Mere lad for precious stone.
6. Tipster offers a sure one.
7. More than a whisper.
8. Drape into priest.
9. The Gadarene swine rushed down such a place.
10. There we may find myrtle.
11. Turn the heart of 28 for this.
12. Stare into this flower.
14. Meet a debt.
19. Consumed.
20. A portion.
23. There's comfort in this mild torment.
24. "Full many a gem of ray serene"—Gray.
25. Add mineral matter in 40 to 31 for this.
27. Corrected or improved.
28. Not in the Dee.
29. Convulsive movement.
30. Watery portion of 29 across.
32. Go or come in.
33. Periods or conditions.
34. Prince of Darkness.
35. Daniel met them.
38. Gather harvest.
43. Only half a goat.

CLUES ACROSS

- | | |
|---|--|
| 1. Divided. | 26. "The lowing herd winds
slowly o'er the . . ."—
Gray. |
| 6. Covers. | 29. Lines of union. |
| 10. This creature has a crushing
embrace. | 31. The remainder. |
| 13. This may rouse you from
34 across. | 34. State of 31. |
| 14. His sisters and his cousins
and his aunts among
others. | 36. Behold. |
| 15. A jolly, perhaps uproarious,
occasion. | 37. Provide amusement. |
| 16. Wear away. | 39. Place of combat. |
| 17. Obtain from part of target. | 40. A reserve. |
| 18. Delighted beyond measure. | 41. Used in workshops, factor-
ies, and farms. |
| 21. Matter for deduction. | 42. Such a woman begins with
a period and ends with an
insect. |
| 22. Headquarters. | 44. Changed position. |
| 24. There is a fool's variety of this. | 45. Replies. |

9. PLUS ANAGRAMS

IN THESE anagrams you are given two clues to words which, when added together, give the required word. The following example will give you the idea: "Bulk plus area equals slaughter." And here is the solution: MASS plus ACRE equals MASSACRE.

Now see if you can solve the following:

1. Add equality to decay for the bird.
2. Males plus a Devon height equals a counsellor.
3. Suggestion of alternative plus transaction gives a trial.
4. Obstacle plus profit for a satisfactory deal.
5. Sons plus high card for a threat.
6. Vehicle plus favourite may be on the floor.
7. Mongrel plus wild talk for fruit.
8. Two donkeys plus preposition for murderer.
9. Fish plus command to go in for woodworker.

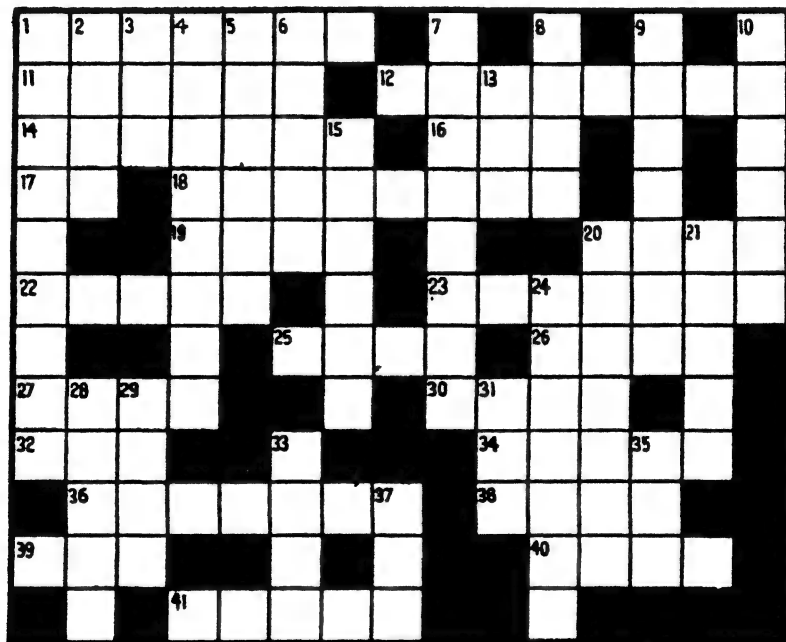
10. DOUBLE ANAGRAMS

EACH OF the anagrams given below may be re-arranged in two words as indicated in the clues:

1. HE SOLD MY MARE gives a river and a town.

2. MOAN THEN REAP for an animal and a flower.
3. TONE DOWN SHAMS yields a river and a mountain.
4. HAIL CHEESE RING provides a county and a town.
5. EVIL SHOT HURT offers a flower and a bird.
6. TAR BED BRUTE turns into two eatables.
7. RED HALL IN YEWS conceals a scientist and a poet.
8. OVAL HAG DID IT hides two biblical warriors.

II. BRITISH ISLES CROSSWORD



In this puzzle all the references are to places or features in Great Britain, but the solution does not call for extraordinary geographical knowledge. Where the place-names are not well-known it will be found the clues are simplified to aid the solver.

CLUES DOWN

1. Salad stuff plus source of water for Derbyshire village.
2. Less than a hovel in Sussex.
3. This town should have vision.
4. Not tarts, but town in Cornwall when turned.

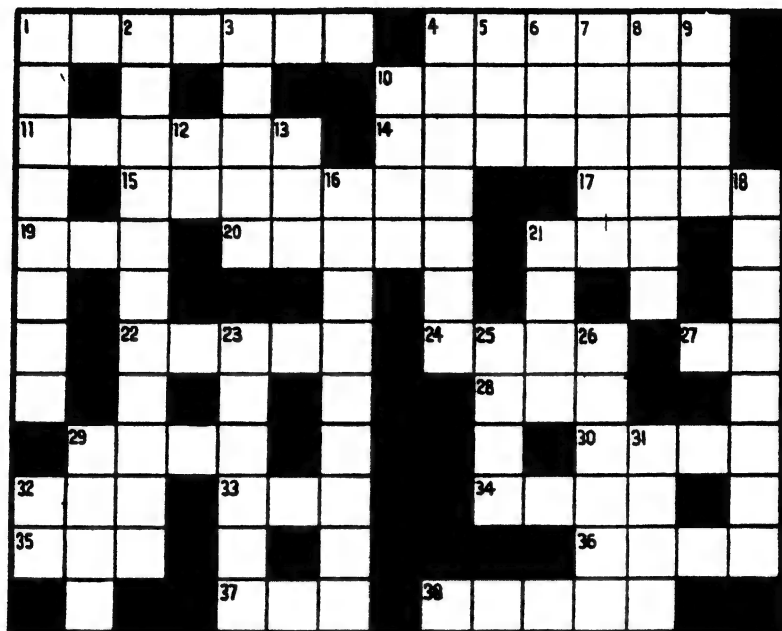
5. To nest in Devon.
6. Scottish bun for historic place in Perthshire (reversed).
7. Wring hot on South Coast.
8. Village which should appeal to thirsty man.
9. Not rags on the Mersey.
10. Noah's vessel renovated apparently.
13. Substitute L for initial letter in 16 across for Worcester-shire town.
15. By neat re-arrangement you will find this.
20. Ten tons adjusted in East Lothian.
21. Act one slightly curtailed.
24. Almost skeleton in York-shire.
28. County Town of Sussex.
29. Mary is upset here.
31. Less than leek.
33. Might be, but is not, home town of G. B. S.
35. 40 across without its tail.
37. An island.

CLUES ACROSS

1. Cheer round short street for cathedral city.
11. No tory, but Lancashire town.
12. Peel goat in Sussex village.
14. Famed for toffee and foot-ball.
16. "On either side the river lie Long fields of barley and of . . ."—Tennyson.
17. 26 lies in this part of England (abbreviation).
18. Northern county town loses its head in Lincolnshire.
19. River in Hampshire which might be a trial.
20. Rats turn tail in this Fifeshire village.
22. This county droops round Stonehenge (abbreviation).
23. Sock bit in Leicestershire.
25. O prohibition in Scotland.
26. Garden of England.
27. Loch in Inverness, but this in Wales.
30. Valley in the Highlands.
32. This river supplies London with water.
34. 24 down less first two letters.
36. Harm two in Kent village.
38. Famous for its playing-fields.
39. Part of Wembley in Salop.
40. This Shropshire stream is almost bonny.
41. Y intrudes in town on Merioneth coast.

12. LITERARY CROSSWORD

In this puzzle the words required are mostly of a literary nature, such as names of authors, books, and characters, or historical or legendary people. Consideration of the clues, however, will reveal that the solution is not beyond the powers of the average crossword enthusiast, and even the low-brow should be of good heart.



CLUES DOWN

1. Lady Gett changes her sex and becomes a character in Scott's "Legend of Montrose".
2. "David", a novel.
3. Or etc. for knight of King Arthur's days.
4. Rose pan (anagram).
5. A priest of the Old Testament.
6. The head of 5 must be added to this for "Essays of—".
7. " Gabler " by Ibsen.
8. Tom Brown's schoolmaster.
9. Jan van der, a Dutch painter.
10. "Come into the garden,", Tennyson.
12. of the Chaldees.
13. Fate beheaded for goddess of evil.
16. " ", a novel by Mrs. Henry Wood (two words).
18. Made bead (anagram, two words).
21. Author of "Song of a Shirt".
23. An ideal state.
25. " on the Floss " by author of 18.
26. She asked for the head of John the Baptist.
29. Greek God from Suez.
31. An abbreviation pertaining to unknown writers.
32. With 37 across puts an E in the author of "Tiger! Tiger! burning bright".

CLUES ACROSS

- | | |
|--|---|
| 1. Author of 2 down. | 27. Reverse first half of 36 for distinction which was conferred on Thomas Hardy. |
| 4. Help Ma for novel by Bulwer Lytton. | 28. Aid for a princess. |
| 10. Rome lie provides French dramatist. | 29. Out of this zone a stoic is made. |
| 11. An island visited by Gulliver. | 30. "Lady of the" by Sir Walter Scott. |
| 14. Aid near for this lady. | 32. An idol of the Babylonians. |
| 15. One of the "Two Gentlemen of Verona". | 33. "The Great God" or Peter |
| 17. First wife of 2 down. | 34. Samson slew one. |
| 19. Wife of first half of 18 down. | 35. Mythical king of ancient Britons. |
| 20. Author of "The Cloister and the Hearth". | 36. Rome gives author of 24 down. |
| 21. "Bluff King" | 37. 31 without its head. |
| 22. He made a pact with Mephistopheles. | 38. God of marriage. |
| 24. Book of the Old Testament. | |

13. TRANSMUTATIONS

THE ANCIENT alchemists sought in vain to convert the baser metals into gold. Where they failed we may succeed, at least on paper. Try changing LEAD to GOLD or COALDUST to DIAMONDS. You will not gain a fortune, but you will derive amusement from the transmutation.

As an illustration we shall transform a BEAN into MEAT in the following manner:

BEAN
MEAN
MEAT

In each line only one letter may be changed. Sometimes it will be necessary to shuffle the letters to form another word or words. Thus in converting COALDUST into DIAMONDS the first move is to re-arrange the letters as LOUD ACTS. This, however, counts as a line. You cannot change a letter and then transpose the others in one move.

Now try your skill on the following examples. With patience you will solve them. The dotted lines between each pair of words indicate the number of changes necessary to perform the operation.

1. LEAD	2. BUTTER	3. PLUMBAGO	4. CARPET
.....
.....
.....
.....	.....	.....	COPPER
GOLD	.....	PLATINUM	
	SILVER		
5. EARTH	6. COALDUST	7. CHARCOAL	8. SAWDUST
.....
.....
.....
PEARL	.....	.....	.....

	DIAMONDS	.....	EMERALD
		
		SAPPHIRE	

14. MISSING LETTERS

BY INSERTING the same letter seventeen times in appropriate places in the following seemingly chaotic jumble a sentence with some measure of sense may be produced. The solution is not so difficult as it would at first appear, and a little consideration should lead to discovery of the missing letter:

VRYVNINGRNSTARNDIGHTNPNCXCDINGLYASILY

Here is another example. This time the missing letter must be inserted forty times to complete the sentence. It looks more complicated, but is really no more difficult than the last.

ADIPOEEDPRINCEATINDITREANDHEDCEAELETEAR
AHEORROWEDOVERHERLOTPOEIONANDCUREDHER
HAMELEENELEANDCOMPAIONLEUCCEOR.



One-Minute Teasers

ARE YOU a mental loiterer? If so, you won't have much time to loiter over these Teasers. They don't need brilliance. They need no extensive special knowledge. Just the power to concentrate, and the will to match the speed of your thinking against the minute-hand of your watch. Try them. They are as good for your wits as a skipping-rope for your muscles.

You will find the Solutions on pages 472-474. Check your answers.

1. DISCORD

WHICH WORD strikes a discord in this list, and why? Time: one minute.

EYE	SEES	REVIVER	GAG
LEVEL	MINIM	RUB	TOOT
CIVIC	NOON	TENET	DUD

2. HO, LLEH !

UNSCRAMBLE THE following names (time allowed one minute each):

<i>A comedian</i>	LIWL	FFFEY
<i>A zoologist</i>	UALNIJ	YHLXEU

<i>A pianist</i>	ARMY	SEHS
<i>A physicist</i>	BRALTE	NNIITSEE
<i>A historian</i>	HIIPLL	LLEGAADU



3. CELEBRITY SALAD

HERE ARE three groups of celebrated people, and opposite them are lists of the professions by which they gained fame. How quickly can you write the correct numbers opposite their names? Time: one minute for each set—Excellent; two minutes—Good.

SET I

Joseph Haydn	is number	1. Philosopher.
Orville Wright	„	2. Actor.
John Wesley	„	3. Traveller.
Thomas Gainsborough	„	4. Composer.
Edmund Burke	„	5. Evangelist.
Bertrand Russell	„	6. Aviator.
Marco Polo	„	7. Painter.
Charles Laughton	„	8. Statesman.

SET II

Lord Lister	is number	1. Playwright.
Joseph Conrad	„	2. Biochemist.
William Congreve	„	3. Soldier.
Sir John Monash	„	4. Sailor.
Galileo	„	5. Novelist.
Sir Adrian Boult	„	6. Surgeon.
J. B. S. Haldane	„	7. Astronomer.
Sir John Hawkins	„	8. Conductor.

SET III

Albert Einstein	is number	1. Film Producer.
Edward Gibbon	„	2. Poet.
Artur Schnabel	„	3. Economist.
Edward Ward	„	4. Architect.

Alfred Hitchcock is number	5. Historian.
Sir Edwin Lutyens „	6. Physicist.
David Ricardo „	7. War Commentator.
T. S. Eliot „	8. Pianist.

4. EYE-POPPER

UNDERLINE WITHIN one minute the pair of words in the following that are made up of the same letters:

HATCHET	BATCHES
SACHEL	HEATERS
TEACHER	CREATES
RATCHET	LATCHES
HATCHES	REACHES

5. TRUE OR FALSE?

WHICH OF the following statements are true, which false? Average time for the set: one minute.

1. A dynamo creates new power.

True. False.

2. Snakes lay eggs.

True. False.

3. Whales suckle their young.

True. False.

4. Sponges are animals.

True. False.

5. Australian rabbits have webbed feet.

True. False.

6. Man has lost all trace of his tail.

True. False.

7. The femur is a bone in the arm.

True. False.

8. Chianti is a famous Italian painter.

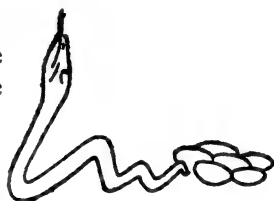
True. False.

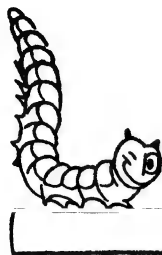
9. Petrol is derived from living matter.

True. False.

10. If the speed of the earth's rotation is 1,000 miles per hour at the equator, it is nothing at the poles.

True. False.





6. THE SPRINTING CATERPILLAR

USE YOUR wits! Time: one minute.

If it climbs 3 inches each day and falls back 2 inches each night, would a caterpillar—a really enterprising caterpillar—take more than 18 days to reach the top of a 20-inch stake?

7. SPOT THE STRANGER

IN EACH group of names below, five have a common characteristic, while the sixth is a stranger very different from the rest. You will soon spot the stranger—but speed is important.

Time: one minute for each set of three groups.

SET I

A

Sodium
Potassium
Barium
Aluminium
Magnesium
Premium

B

March Hare
Man Friday
Humpty-Dumpty
Mad Hatter
Alice
White Rabbit

C

Mr. Campion
Inspector French
Father Brown
Arsène Lupin
Hercule Poirot
Philo Vance



SET II

A

Denver
Philadelphia
Ohio
St. Louis
Vancouver

B

Nelson
Drake
Grenville
Marlborough
Howard

Q

Cheetah
Civet
Caracal
Colander
Coon
Chimpanzee



SET III

A

Gargoyle
Minotaur
Gorgon
Centaur
Griffin
Phoenix

B

embonpoint
arrière-pensée
cause célèbre
table d'hôte
hotch-potch
brassière

C

Beatrice
Joanna Southcott
Cleopatra
Lady Hamilton
Venus
Nell Gwyn



SET IV

A

Tabasco
Botticelli
Manet
David
Sargent
Rivera

B

Cuba
Newfoundland
Nova Scotia
Cyprus
Ireland
Sakhalin

C

Barnacle Bill
O'Reilly
Michael Finnigin
Frankie
Billy Bunter
Uncle Tom Cobleigh



8. SPEED UP YOUR COMMONSENSE



ANSWER ALL the following questions within 60 seconds:

- | | |
|--|----------|
| 1. Do vegetarians eat special bread? | Yes. No. |
| 2. Do 19 and 19 make less than 36? | Yes. No. |
| 3. Weight for weight are potatoes lighter than water? | Yes. No. |
| 4. Bulk for bulk is sand lighter than lead? | Yes. No. |
| 5. Would you rather have 2,000 matches than 12½ gross? | Yes. No. |
| 6. Would you rather run 106 metres than 100 yards? | Yes. No. |

9. FANCY NAMES

ONE MINUTE to spot the answers to each set. Underline the correct meaning:

SET I



SAMOYED is—a kind of turnip—a breed of dog—a Russian tea-pot—a Mongolian sword—a Tibetan monk.

PASTICHE is—wax for moustache ends—a Greek sweetmeat—a kind of dance—a kind of crayon—a musical medley.

KAYAK is—a Russian peasant—a Hindu ox-cart—a Swedish oath—an Eskimo canoe—a Chinese plough.

JUNGFRAU is—a Swiss mountain—a Swiss cheese—a Swiss flower—a Swiss cow—a Swiss woman.

SET II



MANDRAKE is—a bird—a beast—a plant—a fish—an evil spirit.

IMPRESARIO is—a clown—a fine figure of a man—an Italian officer—an operatic producer—a ballet dancer.

PHILANDERER is—a country-lover—a trifler with love—a dawdler—a bluestocking—a stamp collector.

AMNESIA is—loss of mind—loss of voice—loss of memory—loss of breath—delirium tremens.

MISOGYNIST is—a woman doctor—a woman-hater—an ignorant person—one who carries an ear-trumpet—a radio fan.



10. SPELLING TEASERS

Time : One minute for each set. If you're very good you will do all three in one minute! Each time you go wrong you get a rude

noise from the trombonist! Underline the correct spellings:



SET I

AKOMODATE is spelled: accommodate, accomodate, accomodate.

KONSEEVABUL is spelled: conceiveable, concievable, conceivable.

POSESHUN is spelled: posession, possession, possesion.

REKOMEND is spelled: reccommend, recommend, reccomend.

MISCHIVUS is spelled: mischievous, mischevous, mischievious.

SET II

MISLANYUS is spelled: miscelaneous, miscellanious, miscellaneous.

PARALEL is spelled: parallel, paralell, paralel.

OKURRED is spelled: ocurred, occurred, occured.

IRISISTUBL is spelled: irresistibile, irresistable, iresistible.

IRONIUS is spelled: erronious, ironeous, erroneus.

SET III

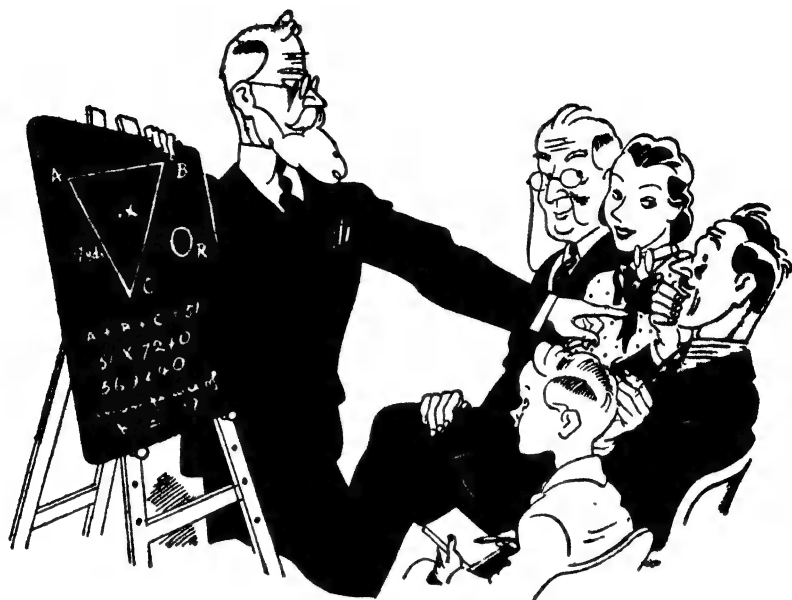
LIKORIS is spelled: liquorice, licorice, licorise.

PIKNIKING is spelled: picnicing, picknicking, picnicking.

SEMITRY is spelled: cemetery, cemetary, cemetry.

SIMITRY is spelled: symetry, symetry, symmetry.

EKSTASY is spelled: ecstasy, ekstasy, ecstasy.



Fun With Intelligence Tests

HAVE you ever tried any Intelligence Tests? Here are some to play with. No doubt you are an intelligent person, but what sort of intelligent person are you? Are you quick in the uptake? Can you reason? Can you perceive what is relevant and what irrelevant? Have you a sense of logic? Here is your chance to find out.

You will find the solutions (if you have to) on pages 474-476.

I. TEST YOUR MENTAL QUICKNESS

None of this first group of posers should take you longer than 3 minutes. Those in the later groups are rather harder.

1. TWO AUSTRALIANS

"LISTEN, GIRLS," said their Uncle Joe; "I was in the bar of the Black Horse yesterday——"

"You would be," said Gwendolen——

"I was in the bar of the Black Horse," said Uncle Joe, ignoring the interruption, "and two Australians came in. Odd."

"Why odd?" asked Grace.

"Because," said Uncle Joe, "one of them was the father of the other one's little boy! Now, girls, how do you explain that?"

"Easily," said Gwendolen. "You mean he was the step-father."

"No," said Grace, "how could he be? . . . Or wait a moment: there might have been a divorce, or something."

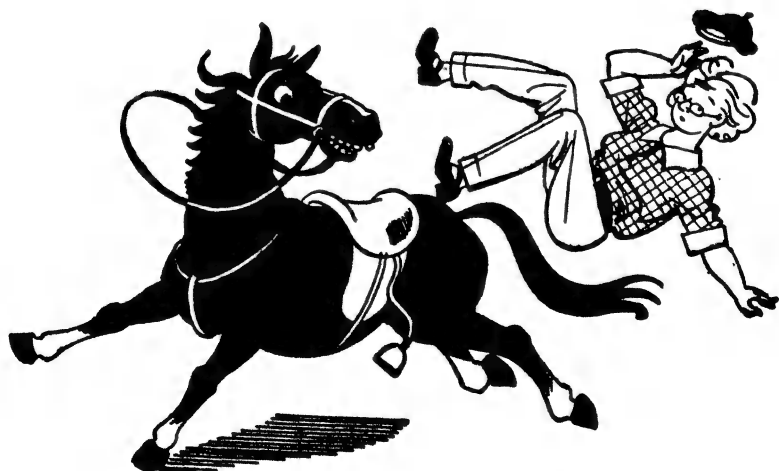
Uncle Joe grinned. "There was no divorce," he said. "You girls don't use your brains; try again."

What is the explanation?

2. EDNA'S ACCIDENT

JOYCE HAS just been showing me a letter from her sister Edna.

"My holiday" (Edna wrote), "has ended unfortunately. As you know, I have been learning to ride on Tom's pony. He is perfectly well-behaved as a rule (the pony, I mean), but yesterday he took it into his head to turn skittish: result, a broken limb for me! It's now in plaster of Paris and, though the fracture is only a 'simple' one, it will, of course, take some time to heal! More details next time. I've only just time to catch the post now; on



There's no stopping Harpo, when he gets really worked up.

my way back I shall drop into the bon-bon shop and get you some of those pralines."

Which of her four "limbs" do you suppose Edna has broken?

3. RACHEL

A DELIGHTFUL and wholly unexpected thing happened to me the other day. It happened in this way.

Walking down Regent Street, I heard someone say: "Good heavens! There's old Puffin!"



"Hullo, hullo, hullo, little girl! And what is your name?"

I turned round. It was an old Oxford friend of mine. We had not met, nor heard anything of one another, for over twenty years.

Naturally we stopped and exchanged our news. "I'm married," my friend said. "Are you? And have you any family? This is my youngest daughter."

I shook hands with the child—a solemn, self-possessed little thing, I should judge about eight years old.

"And what is your name?" I asked her.

"Rachel."

"Rachel," said I. "That is nice! The same name as your mother's."

Now how did I know that?

4. BICYCLE RACE

"LET'S HAVE a bicycle race," suggested Walter to Dick.

"Good idea," said Dick. "Except, of course, that we've only the one bicycle."

"I know," said Walter. "But I've thought out a plan for getting round that difficulty. The road between Fairfield and Stonehurst is perfectly level, and it has a good surface all the way. Moreover there are milestones all the way along. So I suggest that one of us should ride the bike from—say—the first milestone to the fifth; the other from the fifth milestone to the tenth. Then we'll take our respective times with a stop-watch."

"Okay," said Dick.

The "race", however, was a failure. Can you detect the flaw in Walter's plan?

II. TEST YOUR PERCEPTIVENESS

5. PUBLISHING THE BANNS

"I'M GETTING married," said a young Able Seaman whom I met the other day.

"Congratulations," said I. "When is it?"

"Well, I've just been fixing that up with the Vicar. He told me—what I didn't know before—that I had to wait for three weeks or so, because of calling the Banns."

"That's right," said I. "And what day of the week is the wedding?"

"Why," said the other, "I wanted to have it on the Monday—the day following the third Sunday, I mean. But the Vicar couldn't manage that; he'd got two weddings to cope with already. And he couldn't manage the Tuesday either, because of a christening; nor the Wednesday, as he was booked for a funeral. Then on the Thursday he has to go into Barchester. So, what with one thing and another, you see, we're not getting married till the Friday."



of the question," said the vicar. "Can't be done!"

"Hard luck," said I; and went off wondering vaguely if I'd heard aright, or if I'd been having my leg pulled.

Do you see anything absurd in the above narrative?

6. THE SENTRY'S PREMONITION

"ALL QUIET, Smithers?" asked Captain Smart to the sentry coming off duty. "Yes, sir." "Good," said Captain Smart.

"There's one thing, though, sir," said Smithers. "I had a most vivid dream, sir; I must tell you about it. I saw you, sir, walking out towards that machine-gun post; and all of a sudden there was a burst of fire, sir; and there you was, lying wounded in No-man's-land. Do be careful, sir, won't you?"

"I'll be careful all right," said Captain Smart.

The first thing he did was to court-martial Smithers.

Why did he do that?

7. A SERIOUS OUTLOOK

"ONE CAN'T but find cause for concern," said Aunt Jobiska, "in the latest crime statistics." She snorted and looked severe.

"Haven't seen 'em," said Uncle George. "What's wrong with 'em?"

"Why," said Aunt Jobiska, "it says here"—she flourished her newspaper—"that Scotland Yard has found no means of coping with the problem of the undetected murder. Too many dangerous drugs about; too many educated criminals. Ten years ago (so this paper says) the proportion of murders that went undetected was, roughly, 15 per cent. Now, they believe, it's more like 25 per cent. Serious; very serious."

Uncle George laughed. "Whoever heard such rubbish!"

Do you blame Aunt Jobiska for taking the paper's argument seriously?

8. LISTEN CAREFULLY

YOU MAY think you have heard this one before. In fact, you are almost certainly thinking of something slightly different.

The following conversation (in rhyme) takes place between two people. A says to B:

"Tell me, sir, and tell me true:
What's my relationship to you?"



"Just listen to this," said Aunt Jobiska, "it makes you think!"



"Tell me, sir, and tell me true—what's my relationship to you?"

B replies to A:

*"Though sons and brothers have I none,
Your father was my father's son."*

There's your problem—what indeed is the relationship of A to B?

III. TEST YOUR CLEAR-HEADEDNESS

9. A PAIR OF TROUSERS

REACHMEDOWN, THE outfitter, had a sad experience recently. A stranger came into his shop and bought a pair of trousers. They were priced at 18/11. The stranger, in payment, tendered a £1 note. He had a lean and hungry look.

"I've no change, I'm afraid," said Reachmedown. "Wait here a moment, will you, and I'll get some?" He went into the chemist's next door and procured the necessary change. The stranger took his money and his new trousers, and was not seen again in that neighbourhood.

A few minutes later, Bromide, the chemist, came into Reachmedown's shop. "I say," he said. "That note I've just exchanged for you is a bad one. Look, you can see for yourself that it must be phoney. I'm sorry about it and all that, if you've been swindled, but I'll have to ask you to give me a good one in exchange."

Reachmedown, of course, had no option but to comply. Breathing heavily he fumbled reluctantly for his pocket-book.

How much has Reachmedown lost over this unlucky transaction?

10. DILEMMA

"I'M IN something of a dilemma," said a young fellow whom I met the other day. "I've been promised a rise at the office. And the Chief says I can either have a rise of £20 a year, every year; or a rise at the rate of £10 a year, every half-year. What's he driving at? £20 a year must be better than £10 a year, mustn't it—even though the latter rise takes effect half-yearly?"

"Tut, tut," said I. "Why ask me? If you can't work out a little thing like that, you're hardly worth a rise at all."

Which is the better proposition?

11. SHAVING-SOAP

"MOST CHAPS," said a man I used to know, "are very wasteful with their shaving-soap. I calculate that, of the average stick of soap, about one-fifth gets thrown away! Scandalous! Anyway,



Of each stick of soap," he declared, "about one-fifth gets thrown away."

I always reckon to be able to make a new stick for myself out of the remnants of every five sticks I use."

He went on to tell me that, during twenty-odd years, he had used, in all, 156 sticks.

How many of these had he had to buy?

12. THE PHILANTHROPIST

A CERTAIN wealthy peer has recently died; he was very proud of his native town, Mugdale. By his will he left the sum of £1 to each male inhabitant, over 70 years of age, who cared to put in a claim for it; and the sum of 15s. to each female inhabitant, over 70, who similarly made a claim.

Taking men and women together, 30,000 persons in all were eligible for a legacy.

Not by any means all of them made a claim, however. Two old men out of every three filled in the necessary forms, and, as regards the old women, eight out of every nine.

It was a field-day for the oldest inhabitants.

How much in all was distributed?

IV. TEST YOUR SENSE OF LOGIC

13. THE ISLAND OF LI

I DO NOT believe that the island of Li exists (it was vaguely stated to be "somewhere in the China Seas"), but this is the story that an old man told me about it:

On this island (he said) there exist three races of men who in appearance are indistinguishable from one another. They are called the Ho-men, the He-men and the Ha-men. The difference between them is that if you ask a Ho-man a question, he invariably gives a truthful answer; if you question a He-man, he invariably gives a lying answer; if you question a Ha-man, his answers will alternately be truthful and untruthful. But you cannot tell whether his first answer will be truthful or the reverse.

One day (continued my informant) a woman-explorer, investigating the moral habits of the islanders, came across a group of three natives. One was a Ho-man; one a He-man; one a Ha-man. But the explorer, of course, did not know which was which.

However, she selected at random one of the natives, and the following conversation took place:

"What is your name?"

"Quong."

"Are you a Ho-man, a He-man or a Ha-man?"



She loved investigating the moral habits of the islanders.

"A He-man."

"What is the name of your friend there—the Ho-man?"

"Quing."

The third man's name, I should add, was Queng.

What was the name of the Ha-man?

14. BLACK AND WHITE PATCHES

MR. WISEGUY was engaging a confidential secretary. The post was a good one, and a number of intelligent young fellows applied for it. Eventually, Mr. Wiseguy selected the three brightest, from whom to make his final choice.

Having seated all three of them in his sanctum, he adopted a pontifical air and addressed the three candidates as follows:

"You are all intelligent chaps; bear that in mind, because the test I am now going to give you is based on that assumption. I have here some small patches of adhesive plaster. Some are white and some are black; I am going to ask you to close your eyes; I shall then stick, on each candidate's forehead, either a black patch or a white one. Then I shall ask you to open your eyes, and anyone who can see at least one black patch is to put his hand up. But as soon as he has deduced—if he can deduce—whether his own patch is black or white, he is to take his hand down again. . . . Is that quite clear?"

Everyone agreed that it was, and tried to look as intelligent as possible while they waited for Wiseguy's next move. But he was in no hurry. He was enjoying himself.

"Good," said Wiseguy, after an impressive pause. "Then close your eyes, everybody."

Chuckling with self-satisfaction, he proceeded to stick a black patch on all three foreheads. Meticulous in all things, he stuck them on carefully and neatly.

"Now open your eyes," said Wiseguy. Three hands at once shot up; one of them was almost immediately lowered. "Yes?" said Wiseguy to its owner. "What colour is your own patch?"

"Black, sir."

"Correct. The job is yours!"

How did the successful candidate know?



"You are all three intelligent chaps: bear that in mind."



Potted Personalities

RHYMED clues are given to the identity of fifty famous men and women. You will find the solutions on pages 477-478.

1. He sang of the bitter fruits
Of the forbidden tree
And contributed (in Latin) to contemporary disputes;
Now tell me: who was he?
2. A "master builder"—though the house he built
Was but for dolls: a backcloth was its sky.
His gingerbread has maybe lost its gilt,
But his influence will not die.
3. A king: we remember him best
By his little practical test;
While his foolish courtiers flattered him
The incoming waves bespattered him.
4. A poetess, from her Wimpole Street abode,
Published many a melancholy ode.
Who was it who first showed her what hope meant,
And, in the end, contrived her elopement?

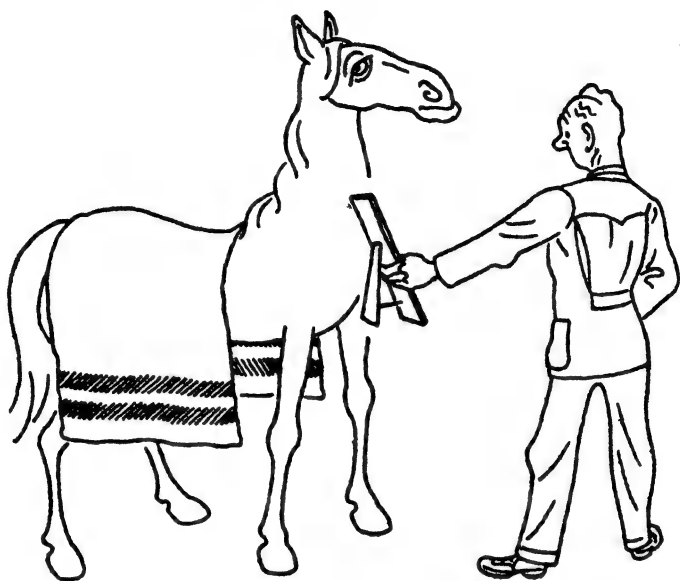


5. *In his own sphere, this musician
Occupied a prominent position ;
What would we not give for one toot
Of his " magic flute " ?*
6. This Dictator began
His career as a " Parliament man " ;
But the " Rump "
Gave him the hump.
7. Though not a success with his oakes
(He landed himself " in the gravy ")
As King, he made few mistakes—
And he founded the British navy !
8. In his garden, a falling apple
Attracted the notice of a mathematician,
And he sat him down to grapple
With the cosmic force that keeps things in position.
9. Among English kings, Richard the Second
One of the least glorious is reckoned ;
He received an unpleasant jolt
From the leader of a Peasants' Revolt.
10. A workhouse boy escaped the " horrid grind "
Of poverty. He did some great things. *E.g.*
He went to a " dark continent " to find
A living stone ; and found him—at Ujiji.
11. " Let the people eat cake
If they haven't any bread."
She who thus jested made a tragic mistake ;
Her callousness cost her her head.

12. In this author's numerous novels
Are depicted palaces and hovels;
Who he is should be reasonably plain
If I mention "La Comédie Humaine".
13. The ways of this celebrated cynic
Would *not* have pleased an up-to-date clinic;
He lived in a tub
On unpalatable grub.

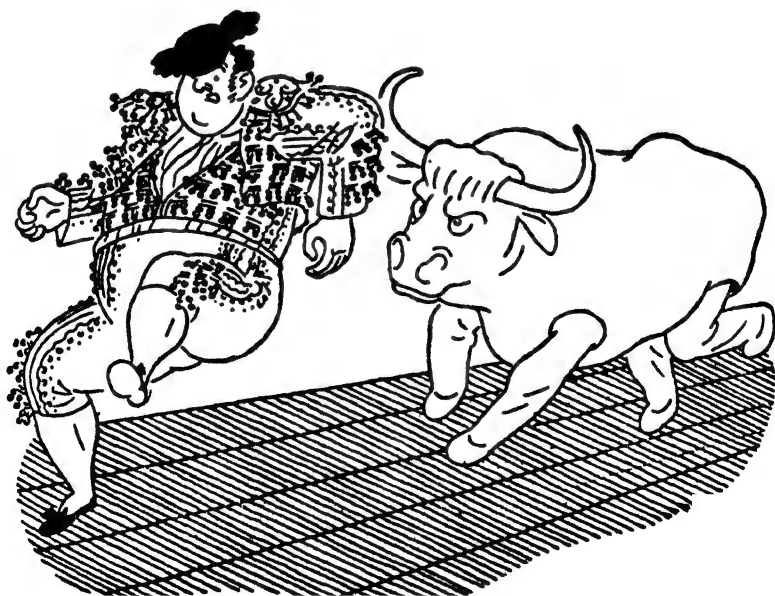


14. *Who wrote that piece (I guess we all of us know it)
About the Queen of the May?
Its bearded author was England's favourite poet
In Queen Victoria's day.*
15. Who was the butcher's lad
Who rose to be the strong right arm of the crown?
His ending is rather sad:
The king whom he served so well had let him down
E (C.H.E.)



16. *Her face, of course,
Has been compared to that of a horse—
(Better known, in the valley of the Floss,
As a "hoss").*
17. In dress extravagant, in manner airy,
His critics found him sinister;
He had the nerve to call his Queen a "faery"—
And remained her favourite minister.
18. Among Gloucestershire chaps
None is better known than this one, perhaps;
If I mention his beard and his bat,
Well—how's that?
19. In defence of her British home
A Queen made war against Rome
Long before the world knew what a tank meant;
Her statue stands on the Embankment.

20. It isn't much of a joke
For a fugitive king to be parked all night in an oak.
Who, having lived this unfortunate episode down,
Survived, and recovered his crown?
21. The psychological, "sexy" novel
Has of late been all the rage (one wonders why),
And many a writer has been inclined to grovel
At the feet of him who recalled "the days gone by"
22. One of the "hearties" in the church's fold;
The north-east wind appealed to him,
And "derring-do" and the gallant days of old
Proved a very fruitful field for him.
23. *Think now of a musician
Who was one of grand opera's star men ;
What fun, to have been at the first audition
Of the bullfighting scene in "Carmen" !*





24. *First, recall if you can,
A king who was a much-married man ;
Then tell me which one
Of his six wives bore him a son.*
25. We'd a Bluebeard all our own ;
He sat upon the English throne.
With this hint, I'll invite you to guess
Who was mother to our Good Queen Bess.
26. You've all heard, I suppose,
Of the Pobble Who Had No Toes ?
Your next job'll
Be to name the creator of the Pobble.
27. Armandine Lucile Aurore Dupin
Was the friend of many a well-known man ;
The novels that brought her fame
Were written—under what name ?
28. A British-born musician
Still holds, in public favour, a high position.
Posterity some part of the debt owes
To the colleague who produced his witty " librettos ".

29. "If you want" (said this expert) "*my* angle
On the subject of the 'eternal triangle',
I think that I could give you quite a lot o' news
Concerning the good old square on the hypotenuse."
30. The cult of "Jane"
May seem hard to explain;
But this can truly be said in Jane's defence:
That she shows both "sensibility" and "sense".
31. Next, find one of the boys
From Illinois.
He split rails; and, in a greater cause,
Stood out against splitting straws.
32. *There is much that is obscure and shady
In the life of this thrice-married lady;
After years of incarceration
She suffered decapitation.*



33. An architect, turned writer,
Took a view of life which might, no doubt, have been brighter.
Who he was, you will quickly guess
If I mention the unfortunate "Tess".
34. Our most famous vegetarian
Is now an octogenarian.
Has he prophesied truly and well?
"You Never Can Tell."

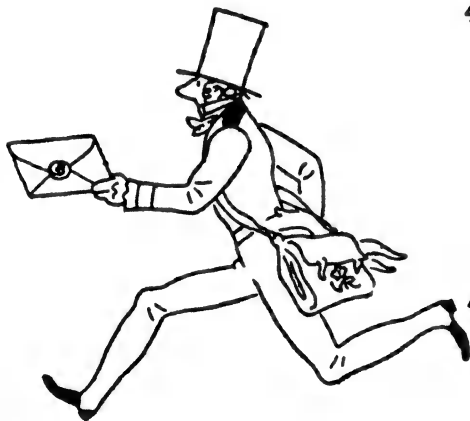
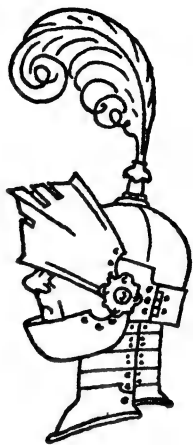


35. *The "descent of man" :*
Explain it if you can !
Who shocked the mid-Victorian villa
By relating mankind to the gorilla ?
36. An Assyrian king (? his name)
Came down "like a wolf on the fold";
Overnight, he and his fame
Melted away, we are told.

37. *An imaginative youth
Identified Beauty with Truth ;
Of a Knight-at-arms sang he
Who met La Belle Dame Sans Merci.*

38. A king ruled France, it appears,
For over seventy years ;
He was called *Le Roi Soleil* . . .
Name this guy.

39. A Greek physician, two thousand years ago,
Founded his famous college,
He it is whom all good doctors know
As the "father" of medical knowledge.



40. David, Oliver, Nicholas,
Little Nell—
Who was their "sole
beggetter"?
(Most of us know these
people fairly well ;
Some of us, even
better.)

41. "*Civis Romanus sum*"—
mary
Were his methods. He
hated flummery.
His Queen thought him
rather a sinister
Prime Minister.

42. *We recently paid tribute to the ghost
Of the hundred-years-old Penny Post.
Whose efforts—hailed with general acclamation—
Brought about this striking innovation ?*

43. No longer is it true
That "the oracles are dumb" ;

Here is one who has oft made plain to view
The "Shape of Things to Come".

44. When this witty fellow was little more than a youth
His plays were all the rage,
And then—he must himself perform, forsooth,
On the parliamentary stage!
45. The legend of the Cherry-tree and Axe
May bear no close relation to the facts;
But its hero—this, at least, we can truly say—
Was one of the noblest figures of his day.
46. The most famous of Corsica's sons,
Like someone else, sacrificed butter to guns;
And he, too, after making himself the master
Of most of Europe, faced, in the end, disaster
47. Not a popular chap, I should guess,
With the local A.F.S.—
He played the fiddle (or, maybe, twanged the lyre)
While his city was on fire.
48. *This chap was asked out to dine ;
There were oysters and flagons of wine ;
But a naked sword, 'tis said,
Hung precariously over his head.*





Character Quizzes

WHAT sort of person are you? With the help of the *Character Quizzes* you can explore your own personality and pull to pieces the characters of your friends.

Each Quiz contains half a dozen questions, which you must answer as honestly as you can by drawing a pencil-stroke through either *Yes* or *No* printed alongside each question.

When you have finished a Quiz turn to *What Your Answers Tell*, beginning on page 478. There you will discover what aspect of your personality has been tested, and will learn what the Quiz has to reveal to you about yourself. Do not bother about the object of the test while you are actually answering the questions, because knowledge of what is being tested will tend to influence answers.

QUIZ 1

- | | | |
|---|------------|-----------|
| 1. Do you like to take part in heated arguments? | <i>Yes</i> | <i>No</i> |
| 2. Have you ever done anything knowing that it would make you unpopular? | <i>Yes</i> | <i>No</i> |
| 3. Do you welcome increased responsibility in your work, if it brings increased remuneration? | <i>Yes</i> | <i>No</i> |



Do you try to make your boss feel at ease with you?

- | | | |
|---|-----|----|
| 4. Have you ever risked losing your job on a question of principle? | Yes | No |
| 5. Do you ever try to make your social or business "superiors" feel at their ease with you? | Yes | No |
| 6. Can you imagine any circumstances (not involving yourself) in which you would take the responsibility of advising a woman to leave her husband or a husband to leave his wife? | Yes | No |



QUIZ 2

- | | | |
|--|-----|----|
| 1. Are you a good "mixer"? | Yes | No |
| 2. Do you like subtle wit better than broad humour? | Yes | No |
| 3. Do you ever smile at your own emotions? | Yes | No |
| 4. Is your private opinion of yourself rather lower than the opinion you would like other people to have of you? | Yes | No |
| 5. Do you know what <i>soignée</i> means? | Yes | No |
| 6. Would you enjoy playing host (or hostess) to a gathering of complete strangers? | Yes | No |

Do you like your humour broad or deep?

QUIZ 3

1. Is jealousy on the whole a good thing?
2. Are women who smoke and paint vulgar, to say the least of it?
3. If you were introduced to a young woman in trousers, would you be painfully conscious of her garb?
4. Is the modern world far too pleasure-loving?
5. Are most human beings very sinful?
6. Would you instinctively recognise an immoral person?

Yes No

Yes No

Yes No

Yes No

Yes No

Yes No



Must she be vulgar?

QUIZ 4

1. Do you dislike chatting with your intellectual inferiors?
2. Can you read a society paper with pleasure?
3. Are social distinctions good and necessary?
4. Do you like to be addressed as "Sir" or "Madam"?
5. Do you often have to "put people in their place"?
6. Would you prefer to be of good family rather than of very high intelligence?

Yes No

Yes No

Yes No

Yes No

Yes No

Yes No



Can you read a society paper with pleasure?

QUIZ 5(a). MEN ONLY



1. Assuming that your daughter's happiness depended on it, would you consent to her marrying a man of different nationality from your own?

Yes No

2. Are any of your closest friends of strongly different political views from yourself?

Yes No

3. Has a wife the right to decide how many children she will have?

Yes No

4. Do you think a man's religion (or lack of it) should be purely his own concern?

Yes No

Of different views.

5. Would you be willing to marry a woman who proposed to continue her own career and remain economically independent of her husband?

Yes No

6. Do the life and work of any one or more of the following people give you a headache: St. John Ervine, H. G. Wells, John Strachey, Dean Inge, Sir John Simon, Earl Baldwin, Liddell Hart, the Duke of Windsor, Sir Samuel Hoare, the Dean of Canterbury, Bing Crosby, Bernard Shaw, Beverley Nichols, Frank Buchman, the editor of *The Times*?

Yes No

QUIZ 5(b). WOMEN ONLY

1. Do you dislike efficient women with a masculine outlook?

Yes No

2. Would you be very upset if your son were to marry "beneath" him?

Yes No

3. "No woman can reach full mental maturity without having had a child." Do you agree?

Yes No

4. Would you object to marrying a widower?

Yes No

5. Do you dislike French or Italian food?

Yes No Efficiency?



6. If you have brains, do you think beauty less important? If you have beauty, do you think brains less valuable? If you have neither—and are probably married—answer this domestic question: Do you disapprove of central heating?

Yes No



H

Is this necessary to you?

QUIZ 6

1. Is a great deal of admiration necessary to your everyday happiness?
2. Is it silly to argue about serious things?
3. Are serious things usually dull?
4. Do you prefer musical "shows" to straight plays?
5. Do you find most books too "heavy"?
6. Are you usually late for appointments, important or otherwise?

Yes No

Yes No

Yes No

Yes No

Yes No

Yes No

QUIZ 7

1. While you are answering these questions are you trying to find out why they are being asked?
2. Have you forgotten *all* the dishonest things you did in your childhood?
3. "Cheating the bus company isn't stealing." Do you agree?
4. Have you ever understated your income for your own advantage?
5. Do you often try to "pass the buck"?
6. Is theft ever justified?

Yes No

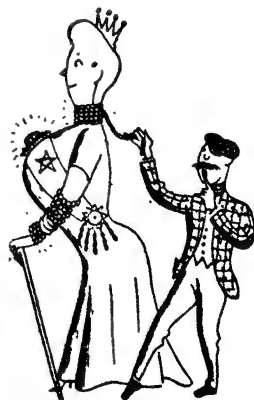
Yes No

Yes No

Yes No

Yes No

Yes No



Is theft ever justified?



Bless the darlings!

QUIZ 8

1. Do you go out of your way to make shy people feel less shy? *Yes No*
2. Have you ever lent a friend as much money as you earn in a week? *Yes No*
3. Would you be pleased if your son or daughter could beat you at your favourite game? *Yes No*
4. Would you be amused rather than aggrieved if you saw your wife or husband mildly flirting with someone else? *Yes No*
5. Have you ever taken considerable trouble to find a job for a friend? *Yes No*
6. Would you forgive your daughter if she eloped with someone of whom you disapproved? *Yes No*

QUIZ 9

1. Do you intensely dislike any one of the following: cats, birds, heights, or being confined in small space? *Yes No*
2. Do you abominate loud voices? *Yes No*
3. Are you very irritable when wakened up in the night? *Yes No*
4. Do you always prefer your own thoughts to conversation with strangers? *Yes No*
5. Have you ever complained (a) to your landlord, or (b) to the police, or (c) to the persons concerned—about other people's behaviour? *Yes No*
6. Do you swear at people when annoyed? *Yes No*

QUIZ 10(a). MEN ONLY

1. Are you shy in the company of women? *Yes No*
2. Do you try to spend more leisure time with men than with women? *Yes No Irritable when wakened?*



3. Are you afraid of being teased about your susceptibility to the other sex? Yes No
4. Is platonic friendship both possible and worth while? Yes No
5. If a bachelor, do you want to avoid marriage? If married, do you envy bachelors? Yes No
6. Are you a cynic where women are concerned? Yes No



Is this your favourite sport ?

QUIZ 10(b). WOMEN ONLY

1. Would you rather be in the company of two or more men who admired you than of one who wanted to marry you—assuming that you like them all? Yes No
2. Are you less interested in men who pursue you than in men whom you must pursue? Yes No
3. Do you always feel less strongly about an absent admirer than about one who happens to be present? Yes No
4. Can a woman be in love with two men at once? Yes No
5. Is it hard to decide which man among your friends you would prefer to marry? Yes No
6. On the whole are men really contemptible? Yes No

Your answers to the Character Quizzes are interpreted for you on pages 478-480. The interpretations cannot tell you the whole truth about yourself, so do not take them too much to heart. Character Quizzes reveal tendencies, but they are not infallible. They are for your amusement—not instruction !



1. *The Loan Office murder—Gellert's private office.*



The Amateur Detectives' Case-book

WE are all amateur detectives nowadays. The vogue of the mystery novel has seen to that.

Here, then, is a case-book of story-and-picture crimes for those who like to use their wits in solving mysteries. The ten cases are presented to you as they would be to the police investigator, and it is up to you to rival Inspector Wise in finding the solutions.

In every instance you are given the necessary evidence, together with pictures of the scene of the crime and of matters relevant to it. Each case gives you an opportunity to use your powers of observation, deduction and logic. Study the pictures well in conjunction with the reports of Inspector Wise's investigations and with the statements he elicits from witnesses and suspects. Then, on the basis of the evidence before you, decide what is the most likely and logical solution.

If, however, you have not yet solved the problem, pass on to the Questions. These are arranged to enable you to cover the case systematically, to suggest new ideas to your mind, and to help your thoughts toward the correct conclusion.

Solving these crime mysteries will keep you occupied for hours, and will show you how good a detective you are. Now try your hand.

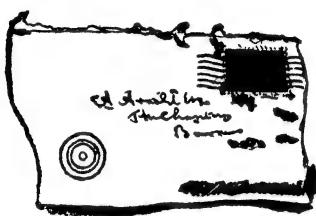
CASE 1

THE LOAN OFFICE MURDER

READ THE evidence first. Then study the pictures. Finally, answer the Questions by striking out *Yes* or *No* below each of them. Guesswork will not solve these problems. There is a definite and logical clue to every answer.

EVIDENCE

FIVE MINUTES after receipt of an urgent phone call, Inspector Wise arrived at the offices of the Lion Loan Company, where he found the proprietor—Hugo Gellert—dead at his desk. Death had been practically instantaneous, and was caused by a violent blow



2. *The envelope found in the corridor.*

on the head, resulting in a comminuted fracture of the skull. There was no sign of a weapon in the room. The memorandum pad on the desk indicated that two men—Arnold and Fisher—had appointments with deceased between the hours of 1 and 2 p.m. In the corridor immediately outside the general office Inspector Wise found a crumpled envelope. Gellert's only clerk—Harold

Mears—stated that he went to lunch at 1.5, returned at 2 o'clock, entered Gellert's room to remind him of an afternoon appointment, found him dead, and at once phoned the police from the general office.

Subsequent interrogation of Arnold and Fisher produced the following statements:

ARNOLD (a professional footballer): "I left Gellert, alive and well, at one-fifteen; had a couple of drinks, met a friend at two o'clock and had lunch. I must have dropped that envelope on my way out."
(N.B.—The luncheon time was confirmed by a waitress.)



3. *What the shipping clerk saw.*

FISHER (a tall, well-built man who suffered from synovitis and

habitually carried a heavy walking-stick): "I arrived at Gellert's office between one and one-thirty to repay a loan—wasn't with him more than three minutes. I caught the one-fifty back from Cannon Street to Guildford." (*N.B.*—Latter time confirmed by a porter. Cannon Street Station is ten minutes' walking distance from Gellert's office.)

A shipping clerk from a nearby office saw a tall lame man descend the stairs from the Lion Loan Company's office, but was unable to fix the exact time.

ASK YOURSELF THESE QUESTIONS

From the foregoing evidence, statements and pictures you should be able to deduce the identity of the murderer. Now, answer the following questions:

1. Had there been a struggle in the office?

Yes. *No.*

Reason . . .

2. Is there any evidence to indicate which of the two visitors (Arnold and Fisher) was the last to leave the office?

Yes. *No.*

Reason . . .

3. Did Gellert smoke?

Yes. *No.*

Reason . . .

4. Can the time of death be fixed within reasonable limits?

Yes. *No.*

Reason . . .

5. Is it likely that some other visitor may have entered the office and killed Gellert?

Yes. *No.*

Reason . . .

6. Who killed Gellert—Arnold, Fisher or the clerk?

Reason . . .

SOLUTION

1. *No.* Although the overturned chair, waste-paper basket and phone suggest a struggle, this is entirely negated by the fact that Gellert is seated at his desk, his right hand still touching

his pen. Inspector Wise correctly deduced from this conflicting evidence that the murderer wished to create the impression of a struggle in order to mislead the police.

2. *Yes.* Arnold dropped the envelope on his way out. Note the peculiar concentric rings on the envelope. As you have seen, Fisher carried a heavy stick fitted with one of the familiar rubber ferrules. There are raised concentric rings on the bottom surface of these ferrules, designed to grip the ground. Thus, the rings on the envelope were made by the ferrule on Fisher's stick. It follows that Fisher must have arrived after Arnold had left.
3. *Yes.* Witness the packet of cigarettes beside the telephone near his left hand, and the position of the partly smoked cigarette on the ash-tray.
4. *Yes.* As can be seen, the cigarette referred to in No. 3 above is still burning. If a cigarette is left lighted on an ash-tray, it burns fairly slowly. But a whole cigarette will consume itself in less than half an hour. From the length of the unconsumed portion of the cigarette Inspector Wise correctly deduced that it must have been lighted within ten minutes, at the most, of his arrival on the scene (note time shewn by clock). In other words, Gellert was alive at 2.5 p.m. His death, then, must have occurred between 2.5 and 2.10 p.m.
5. *No.* Quite impossible. The plan in Picture 1 shows that the only entrance to Gellert's private room is through the general office. As Mears returned from lunch at 2 o'clock, no visitor could have entered Gellert's office without Mears's knowledge.
6. Having fixed the time of the murder by the clock and burning cigarette, it is possible to eliminate the two visitors. Both Arnold and Fisher had perfect alibis for the period covering the murder (*see* statements). There is only one possible answer to this question—Gellert's murderer was undoubtedly *Harold Mears*.

Under intensive examination Mears broke down and confessed to the crime. He had been helping himself to the petty cash. Gellert had discovered the defalcations and was about to prosecute.

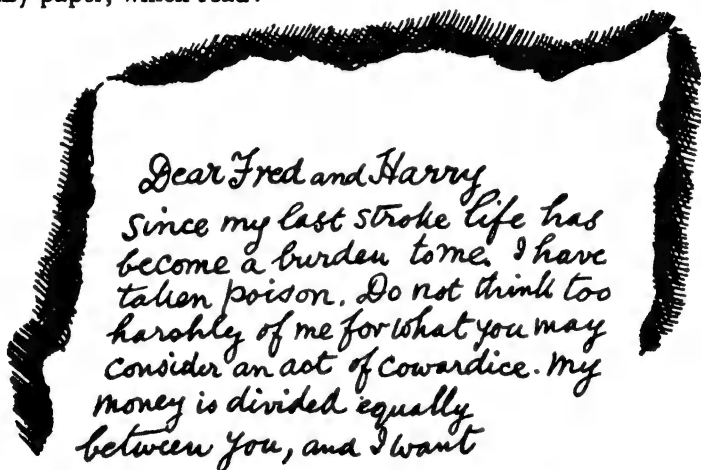
CASE 2

THE BRIGHTON BEACH MYSTERY

EVIDENCE

ON A calm, windless morning in June, Miss Belinda Bax was found dead on Brighton beach, near the Marine Parade. Death had occurred between 11 and 11.50, and was due to hyoscine poisoning.

When Inspector Wise arrived on the scene he found the old lady seated in her Bath chair, with a thick rug over her knees. On the rug, beneath her right hand, was an unfinished pencilled note on flimsy paper, which read:



Dear Fred and Harry
Since my last stroke life has
become a burden to me. I have
taken poison. Do not think too
harshly of me for what you may
consider an act of cowardice. My
money is divided equally
between you, and I want

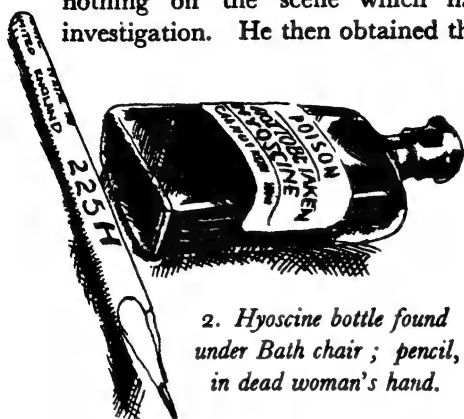
1. Pencilled note found on Miss Bax's knee.

Wise examined the pencil clutched in the woman's right hand, and picked up a small blue bottle containing a quantity of hyoscine.

Examination of the box of chocolates on the post near the Bath chair showed that the top layer had apparently been eaten.

One set of footprints on the firm sand had been made by Police-Constable Jones. The other numerous prints were later found to have been made by deceased's two nephews—Fred and Harry. Wheel-tracks proved conclusively that the chair had not been moved from its original position. Wise searched body, chair and surrounding sand, and was quickly convinced that—apart from pencil, unfinished note, chocolate box and poison bottle—there was

nothing on the scene which had any bearing on the investigation. He then obtained the following statements :



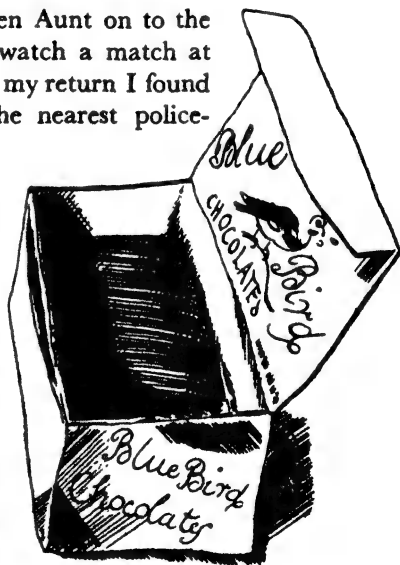
2. *Hyoscine bottle found under Bath chair ; pencil, in dead woman's hand.*

FRED: "My brother and I wheeled Aunt Belinda to the beach. As Harry went off to watch the bowls she asked me to get her the usual box of chocolates from the beach kiosk. When I returned with the chocolates she was writing something on a piece

of paper on her knee. She put it away hurriedly. I gave her the chocolates and went for a stroll. I returned just before twelve o'clock—a few minutes after my brother had discovered the tragedy."

HARRY: "After we had seen Aunt on to the beach I went along to watch a match at the bowling green. On my return I found her dead. I fetched the nearest policeman — Constable Jones." In answer to a question, Harry stated he had touched nothing.

DOCTOR TODD: "I have attended Miss Bax for many months. She had had a couple of strokes, and suffered from partial paralysis—was quite helpless. Her left arm was useless, but she could—and did—use her right hand fairly well."



3. *Her favourite chocolates.*

Wise then asked himself: Suicide—or Murder? If murder—by whom? He considered the matter for an hour; then made an arrest.



4. Found dead on Brighton Beach—the late Miss Belinda Bax.

ASK YOURSELF THESE QUESTIONS

You can now answer the following questions, and see whether your solution agrees with the Inspector's:

1. What is one of the characteristics of chocolates sold in boxes?
2. Were any wrappings found on or near the body?

Yes. *No.*

Reason . . .

3. Consider deceased's position in relation to the box of chocolates—Picture 4. Could she have reached the box from her chair?

Yes. *No.*

Reason . . .

4. Could the wrappings have blown away?

Yes. *No.*

Reason . . .

5. What type of pencil was found in deceased's right hand?

Reason . . .

6. What do you deduce from No. 5 above?

Reason . . .

7. Was it a case of suicide—or murder?

Reason . . .

8. Whom did Inspector Wise arrest—and why?

Reason . . .

SOLUTION

1. Chocolates sold in boxes have paper wrappers.
2. *No.* Apart from pencil, unfinished note, chocolate box and poison bottle there was nothing else on the scene in any way connected with the tragedy (*see statement*).
3. Impossible. The chocolates are within reach of her left hand, but not of her right. But the old lady's *left arm* was completely paralysed (doctor's statement), so she could not have placed the chocolates on the post or used the box herself in any way.
4. *No.* It was a 'calm, windless day'. (*See Evidence.*)
5. An 'H' grade (Picture 2).
6. This type of pencil has an extremely hard lead. There was nothing with a firm surface within deceased's reach. The note was written on flimsy paper. If she had written the note it must have been held on her rug-covered knees; in

which case the hard lead would have *torn the flimsy paper at every stroke*. On the contrary, the note was perfectly written (Picture 1). Obviously, deceased could not have written it.

7. Murder, in view of (a) the absence of the paper wrappers; (b) the fact that deceased could not have reached the box of chocolates; and (c) the fact that she could not possibly have written the 'suicide' note.
8. Fred, who was immediately suspect in view of his statement that: ". . . When I returned she was writing something on a piece of paper on her knee." Nos. 5 and 6 above prove the utter impossibility of this.

Fred later confessed to the crime. Aware of his aunt's fondness for chocolates (" . . . She asked me to get the *usual* box of chocolates "), he came prepared with a duplicate box of her usual brand. Each chocolate in the top layer was impregnated with poison, and in performing this operation he carelessly omitted to replace the black wrappers. The 'suicide' note, too, had already been prepared at home, ready for use on the beach.

CASE 3

THE BODY ON THE MOOR

EVIDENCE

THREE INCHES of snow carpeted the moors as the village postman made his way towards Horswell House with the mail at eight o'clock on a winter's morning. Half a mile from the house he came across the dead body of its owner—Captain Turnbull—frozen stiff. Death had occurred around midnight, and was caused by a violent blow on the temple, which had fractured the bone. Inspector Wise elicited that deceased was a retired officer and bachelor, and had employed one servant—Jonas Tegg.

On the previous afternoon, Captain Turnbull had announced his intention of visiting a friend, who lived some three miles away. The weather had turned extremely cold, and snow threatened. It was understood that if the weather became worse Turnbull would sleep the night at his friend's house. Wise interviewed this friend, who stated that Turnbull had left at 9.15. He had offered to accompany him part of the way home, but his offer was rejected.

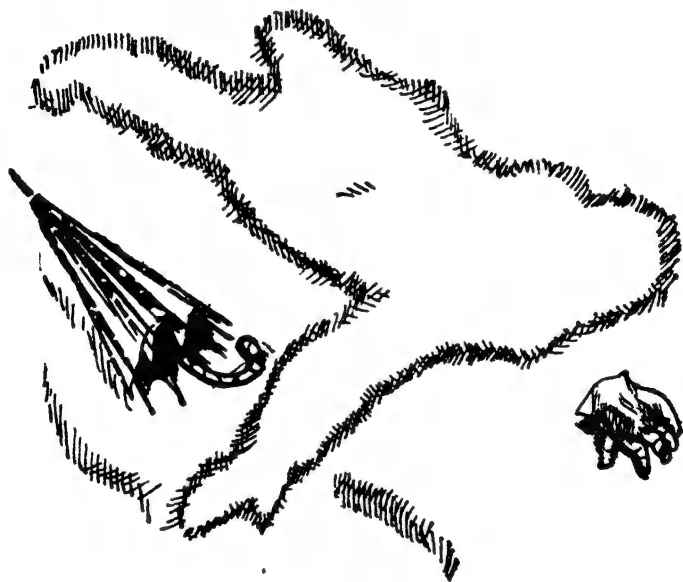


1. *What the village postman found on Horswell Moor.*

When shown a photograph of the body and its surroundings (the photograph on which Picture 1 is based), the friend scrutinised it carefully and imparted to Wise a piece of information which made the detective determine to return to Horswell House as quickly as possible.

On the way there, Wise was told by the barmaid of a roadside inn that Turnbull had entered the saloon bar at 9.40 and stayed for about ten minutes over a double whisky.

Once back at Horswell House Inspector Wise at first went no farther than the hall. He examined the hat-stand and made a note



2. *The ground as it appeared after the removal of the body.*

of its various items before questioning the servant. Tegg declared that he had waited up until midnight and then gone to bed, feeling certain that his master would stay with his friend overnight. No one, he declared, had visited Horswell House on the evening of the crime. Had anyone done so, he said, he would have known.

Wise then considered the whole of the evidence. It pointed inevitably to one man as the murderer.

Who is this man?

Read through the evidence again and study the pictures carefully.

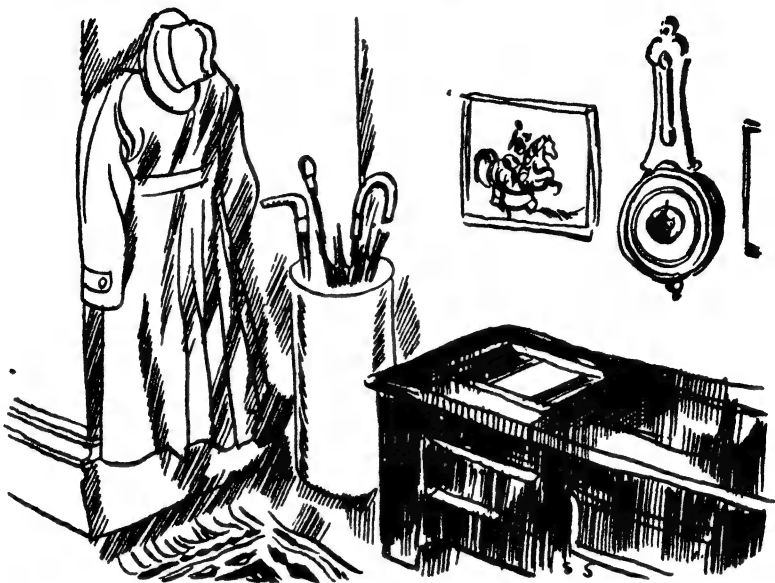


3. *Captain Turnbull visited this inn on the night of his death.*

ASK YOURSELF THESE QUESTIONS

The following questions will help you to arrive at the right conclusion:

1. What depth of snow had fallen?
2. What was the approximate time of death?
3. At what time was the discovery made?
4. What articles were seen by Wise in the hall of deceased's house?
5. What information did Turnbull's friend impart to Inspector Wise?
6. What type of umbrella was found beside his body?
7. Is there any evidence to show that Turnbull was attacked and robbed by a footpad?
8. What evidence proved that Turnbull was in all probability killed in his own home?
9. What clue proved that the body could not have been lying where found since the moment of death—that it must have been carried there some hours after death?
10. Who killed Turnbull? The conclusion can now be drawn.



4. *This picture has something to tell you ; compare it with the others.*

SOLUTION

1. Three inches.
2. Midnight.
3. Eight o'clock in the morning.
4. A barometer ; a hat-stand on which hung a soft felt hat and a raincoat ; an umbrella stand in which were an umbrella and a walking-stick (Picture 4).
5. That the umbrella beside the body in the photograph was not the umbrella which Turnbull was carrying earlier in the evening. (Compare Pictures 1 and 2 with 3.)
6. An umbrella with a twist pattern on the handle.
7. No.
8. Turnbull carried the plain-handled umbrella on his way home (Picture 3). When he was found dead in the snow the umbrella at his side had a spiral pattern on the handle. When Wise entered Turnbull's house he saw the other umbrella (as described by Turnbull's friend) in the stand in the hall. Obviously, Turnbull *had* reached home on the night of his death ; and the only inference possible was that he had been killed *after* doing so.

9. A body retains its heat for several hours after death, especially when warmly clad. The depth of snow was but three inches. Had the body lain on the snow for even half an hour immediately after death its warmth would have entirely melted the snow beneath it and left the body lying on the ground. As you have seen in Picture 2, the snow beneath the body was unmelted. Conclusive evidence that Turnbull had been carried to that spot some hours after death, when his body was already cold.
10. The servant—Tegg. Reason: No. 8 above proves that Turnbull was killed in his own home. Turnbull lived with but the one servant. Only Tegg could have committed the crime.

Tegg later confessed to the murder. Knowing that he would inherit a substantial sum under Turnbull's will, Tegg was heavily in debt, which provided the motive for the crime. He killed his master with a poker, and carried the body out into the snow in the early hours of the morning. Unfortunately for him, he picked the wrong umbrella out of the stand and also overlooked the point brought out in No. 9 above! Slight points, indeed, but none the less in due course they helped to hang him.

CASE 4

THE RIVERSIDE MURDERS

EVIDENCE

THE SMALL motor cruiser, 'Topsy', rode at anchor off a derelict riverside wharf. On the deck lay Pike and Roach.

The police surgeon finished his examination and looked up at



1. Pike's hand and knife.

Inspector Wise. "Seems pretty clear that Pike stabbed Roach, and simultaneously Roach shot Pike. Both men died almost instantaneously; and death occurred between eight and nine hours ago. The knife-blade struck Roach precisely between the sixth and seventh ribs and penetrated the left ventricle of the heart."



2. The scene on the deck of the "Topsy".

Inspector Wise looked at the knife. Its bloodstained blade was razor-sharp. An ugly-looking weapon!

Down the length of the cabin ran a plain table, its legs screwed to the floor. The clock on the wall was accurate. There was every evidence that the cabin had been the scene of a drinking bout. The overturned bottle bore Crabbe's finger-prints. The place reeked of stale liquor.

It appeared that the 'Topsy' was owned by Pike, Roach and Crabbe; and the river police had more than a suspicion that the craft was used for smuggling. Inspector Wise went ashore, and within an hour had collected statements from everyone concerned:

CRABBE: "We dropped anchor at eight-fifteen last night, and had a bite to eat and a drink or two. Pike and Roach got quarrelsome over some girl or other. I saw trouble ahead, so I went ashore. I had a few pints at the 'Red Lion' and slept the night in my shack just behind the wharf. I rowed to the 'Topsy' early this morning—just after seven o'clock—and found Pike and Roach dead. I touched nothing; came ashore and told the police. I did not enter the cabin."

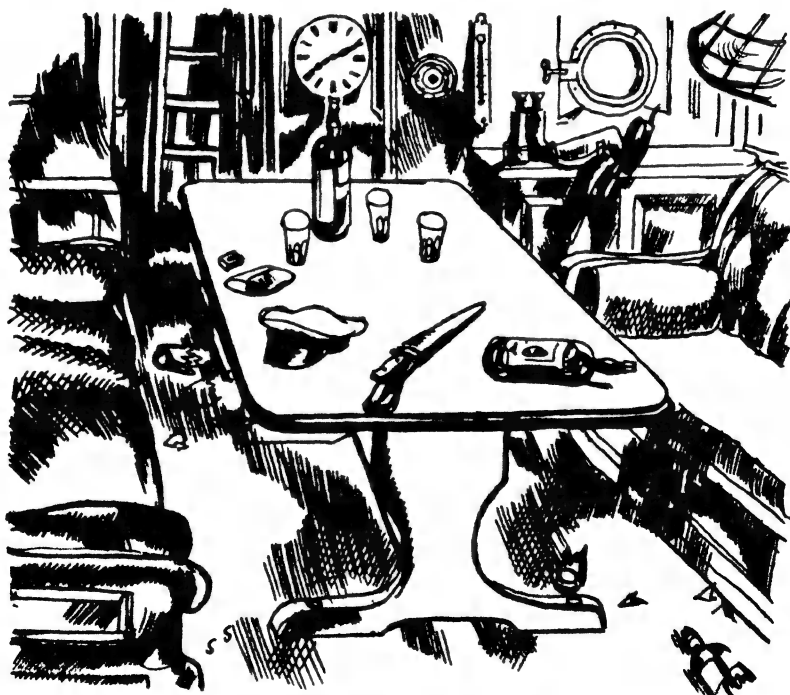
LANDLORD OF THE 'RED LION': "Crabbe entered the private bar at about nine o'clock last night, and stayed until closing time—ten o'clock. I asked after Pike and Roach, and Crabbe told me that they were getting fighting mad over a girl. I understood from him that he was sleeping ashore last night."

JOSEPH BOOKER (caretaker of a wharf on the opposite bank): "I saw the 'Topsy' drop anchor last night soon after eight o'clock. The tide was ebbing fast, and when I glanced across an hour later she was heeled over on the mud. I saw a man on deck emptying a bucket of water over the side."

Inspector Wise re-read his notes; boarded the 'Topsy' once again. An examination of the grimy deck and dusty cabin floor, coupled with numerous unsmudged finger-prints on various surfaces, convinced him that only five people had been on board during the last few hours—himself and the surgeon, and Pike, Roach and Crabbe. Two clues proved to Wise that Crabbe was guilty of the murder of at least one of the men. Have you spotted these clues for yourself? If so you can draw a fair conclusion.



3. The "Topsy" at anchor in the river.



4. The cabin of the "Topsy" as Inspector Wise found it.

ASK YOURSELF THESE QUESTIONS

Now, answer the following questions; and remember, there is a definite and logical clue to every answer.

1. Have you deduced the approximate time of death?

Yes. *No.*

Reason . . .

2. What do you deduce from the police surgeon's statement that the knife-blade struck Roach between the sixth and seventh ribs and penetrated the left ventricle of the heart?

Reason . . .

3. Could Pike have struck such a blow, bearing in mind the position in which he holds the weapon?

Yes. *No.*

Reason . . .

4. Has the overturned bottle (bearing Crabbe's finger-prints) any bearing on the investigation?

Yes. *No.*

Reason . . .

5. How many people had apparently been drinking in the cabin?

Reason . . .

6. Is the evidence against Crabbe conclusive?

Yes. *No.*

Reason . . .

SOLUTION

1. *Yes.* The cabin clock (which was accurate) showed the time as 8.10. This was a minute or two after Wise had examined the bodies on deck. The surgeon stated that death had occurred between eight and nine hours before. Death, therefore, occurred between 11 and 12 o'clock the previous night.
2. Obviously the blade had taken a sharp, *upward* course. The ribs mentioned are low down in the chest.
3. Quite impossible. The only way in which such a blow can be struck is by holding the knife in the reverse position (*i.e.*, as one holds a sword). Held thus, one can deliver a powerful upthrust into an opponent's chest or stomach. Had

Pike struck Roach with the knife held as seen in Picture 1, the blade would inevitably have taken a downward course.

4. *Yes.* The bottle must have been laid on the table only an hour or two prior to Inspector Wise's arrival on board. See Booker's statement: "The tide was ebbing fast, and when I glanced over an hour later the 'Topsy' was heeled over on the mud." Obviously, if the vessel lay heeled over on the mud the bottle would have rolled off the table—if it had been on the table! There was only one possible explanation for the presence on the table of the overturned bottle—it must have been placed there later, when the vessel was again afloat and upright, *i.e.*, in the early hours of the morning.
5. Three people, judging by the three glasses.
6. *Yes.* No. 3 above proves the impossibility of Pike having killed Roach. Both men died between 11 p.m. and midnight. Examination of the vessel proved that no other person had been on board, apart from Inspector Wise, police surgeon, Pike, Roach and Crabbe. No. 4 proves that someone had entered the cabin during the early hours of the morning, at a time when Pike and Roach were dead. This person could only have been Crabbe. Crabbe, therefore, must have murdered Roach, at least, if not Pike as well.

Faced with the evidence, Crabbe confessed. He had drugged his partners' drinks before going ashore. He had returned to the 'Topsy' after leaving the public-house and killed both men. Before leaving in the morning to tell the police he had dragged the bodies on deck and placed a weapon in the hand of each, then arranged things in the cabin to suggest a drinking bout. Hence the presence of the damning overturned bottle.

CASE 5

THE PROBLEM OF THE STOLEN SAFE

EVIDENCE

ONE FRIDAY, Mr. Thomas, a wealthy bachelor, left his country house in charge of three servants, to spend a week in town. The following evening the housekeeper and maid went to a cinema, leaving Ferdinand, the butler, reading in the servants' hall. On their return they found him gagged and bound in the kitchen. A

sickly reek hung about the room; and a muffled groan came from behind the butler's gag.

While the maid cut the butler's bonds, the housekeeper telephoned the police.

Fortunately Inspector Wise was in the locality on another investigation, and he reached the house within ten minutes. By this time it was discovered that a small safe had been removed bodily from the study. Wise put through a call to Mr. Thomas in London, and learned that the safe had contained a valuable collection of unset diamonds.

Entry had been gained through a library window; and an open door at the rear of the house, coupled with confused prints on the gravel path outside, bore witness to the thieves' methods of departure.

There were no finger-prints on the small bottle found on the kitchen floor, a few drops from which were scattered on the polished linoleum. Wise touched the liquid with his finger-tips; smelled it; watched his finger-tips grow dry as it evaporated.

After hearing the evidence of the maid and housekeeper, Wise questioned the butler, who stated:

"As I entered the kitchen just before the nine o'clock news bulletin to make some cocoa, two men sprang out on me from behind the door. One clapped a pad over my mouth while the other held my arms. I lost consciousness almost immediately. When I came round at nine-thirty I found myself bound and gagged. The thieves must have gone, as I didn't hear a sound until Mrs. Marshall and Ann returned."

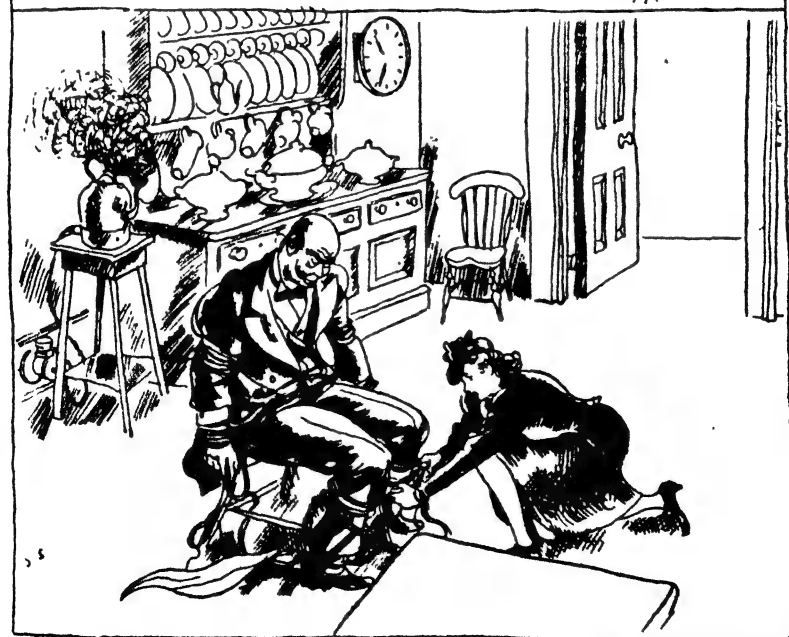
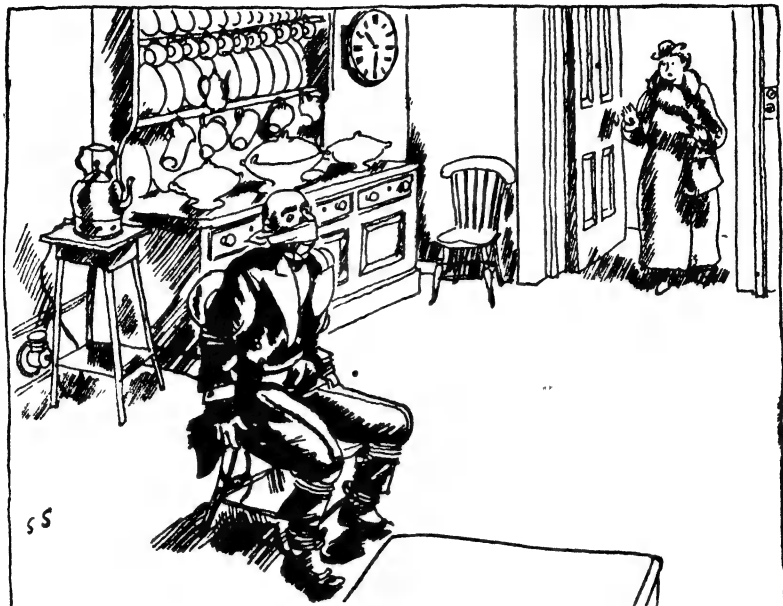


1. *Found on the floor.*

ASK YOURSELF THESE QUESTIONS

You are now in a position to answer the following questions:

1. At what time did the robbery apparently occur?
Reason . . .
2. At what time did the housekeeper and maid return?
Reason . . .
3. What was the nature of the liquid in the bottle found on the kitchen floor?
Reason . . .



2 (above). What the housekeeper found. 3 (below). Three minutes later.

4. Is it likely that the butler could have gagged and bound himself?

Yes.

No.

Reason . . .

5. Does the kitchen door open inwards—or outwards?

Reason . . .

6. What three clues prove conclusively that the butler was an accomplice of the thieves?

SOLUTION

1. Between 9 and 9.30 (butler's statement).
2. 10.30 (clock on wall).
3. Chloroform (Picture 1).
4. Impossible, as Picture 2 makes clear.
5. Outwards (Picture 2).
6. (A). According to the butler's statement the thieves had left the house by 9.30. This was an obvious lie, for the following reasons:

(i) When housekeeper entered the kitchen at 10.30, an electric kettle stood on a table in the room (Picture 2). When the maid entered to cut the butler's bonds the kettle had commenced to boil (Picture 3). An electric kettle takes a few minutes to boil. Clearly, then, the current had been switched on only a few minutes prior to the servants' return.

(ii) The small bottle contained chloroform (Picture 1). This liquid is highly volatile—will evaporate rapidly if exposed to air. Wise noticed a few drops scattered on the linoleum. In view of the volatility of chloroform, the drops must have fallen to the floor not earlier than 10.20.

Nos. (i) and (ii) above prove conclusively that the butler had lied concerning the time of the robbery.

- (B). The butler stated: "As I entered the kitchen . . . two men sprang out on me from behind the door . . ." Now, Pictures 2 and 3 make it clear that the kitchen door open *outwards* into the corridor—not inwards: in

view of which the men could not possibly have been hiding behind the door—just another slip of the tongue on the butler's part which clinched the case against him.

The butler, Ferdinand, later confessed to his share in the crime. The robbery actually took place after ten o'clock, and the thieves left the house only a couple of minutes before the other servants returned. One of the thieves switched on the kettle to lend colour to the butler's story of having entered the kitchen to make cocoa, and also scattered some chloroform about the room. These efforts were entirely negated by the butler's statement that the thieves had left by 9.30.

CASE 6

MURDER OF A CHORUS GIRL

EVIDENCE

THE POLICE car drew up outside the theatre with a screech of brakes, and from it emerged Inspector Wise—six foot of bone and muscle. He entered the stage door and made for the leading lady's dressing-room. The furniture comprised a dressing-table, wardrobe and chair. Over the chair hung a pair of stockings and an immaculate evening frock. On the floor lay glamorous little Rita Carr.

"Here's the dope, sir," said Sergeant Carter. "The girl was killed between 10 and 10.15 p.m., by a bullet which passed through her head and lodged in the wall. She died instantly. I have been unable to find the weapon. The absence of powder-blackening shows that the killer stood at least four feet away. I've checked up on everyone in the theatre, and we can eliminate all except Tom White, a cartoonist who does a lightning portrait act on the stage; and two chorines—Flora and Dolores. None of them has an alibi for the crucial time. White, by the way, was en-



1. White's sketch of the chorines.



2. Note where bullet emerged—near ear.

gaged to the dead girl. She broke it off yesterday because he lifted his elbow too much." Just then Tom White came in.

Standing near the door, Inspector Wise looked up into White's cool grey eyes.

White explained that there had been friction between Rita and Flora and Dolores, all of whom had been in the running for the leading part, when—to the astonishment of the rest of

the cast—the prize had gone to Rita. He, himself, he added, was in his dressing room between 9.50 and 10.20. "And," he concluded, "you can't pin this on me! I've never fired a pistol in my life."

Wise dismissed White, strolled over to a picture on the wall—a sample of White's work. From left to right in the sketch were Flora, Rita and Dolores.

After the police photographer had finished his work, Wise turned the body over and gently removed the lipstick from the girl's right hand. Meanwhile, a constable discovered the weapon hidden beneath a pile of scenery backstage.

Finally, he questioned Flora and Dolores, both of whom protested their innocence. Dolores admitted that she heard what she took to be a car back-firing just after 10.10 p.m.

Inspector Wise now knew who killed Rita Carr.

ASK YOURSELF THESE QUESTIONS

From the foregoing facts and a careful examination of the pictures, you should be able to deduce the identity of the killer. Now, answer the following questions:



(Left) The weapon that killed Rita Carr.

(Right) The hand concealed in Picture 3.





3. The scene in Rita Carr's dressing-room when the body was found.

Observe the small bullet hole in left temple.

1. What was Rita doing at the moment of death?
Reason . . .
2. How tall is Inspector Wise? /
Reason . . .
3. Is Rita shorter than Wise?
Yes.. No.
Reason . . .
4. Is it possible to determine where the fatal bullet struck Rita—
and where it emerged?
Yes. No.
Reason . . .
5. What do you deduce from No. 4?
Reason . . .
6. Who killed Rita Carr?
Reason . . .

SOLUTION

1. Rita was standing in centre of room, applying lipstick to her lips. (*See Picture 3, etc.*) In performing this act she would, of course, be standing upright.
2. Six feet (note: “. . . six foot of bone and muscle.”)
3. Yes. (“. . . glamorous little Rita Carr.”)
4. Yes. As most people know, the exit-hole of a bullet is always considerably larger than its point of entry; in view of which the pictures make it clear that the bullet struck Rita on the left temple.
5. From Pictures 2 and 3 it is clear the bullet took a *downward* course through the girl's head. It follows that the murderer must have been considerably taller than Rita. Had the murderer been roughly of the same height, the bullet must inevitably have travelled on an *upward* course.
6. Tom White was logically indicated for the following reasons:
 - (a) Dolores and Flora were but little taller than Rita, and can be eliminated in view of Nos. 4 and 5. Only White had the necessary height to fire such a shot. (If you have not already deduced that he was a very tall man, remember that Wise was six feet in height and that he had, nevertheless, to look up into White's eyes.)

- (b) White had guilty knowledge available only to the murderer. It was not until *after* Wise had seen White that the weapon was found. As you have seen, it proved to be a small, automatic pistol. How did White know that it was a pistol and not a revolver? Remember, he said: "You can't pin this on me. I've never fired a pistol in my life." His use of the word "pistol" was corroborative evidence of guilt.

CASE 7

DEATH AT SEA

EVIDENCE

THE LINER was nosing her way through a dense Channel fog at 1 a.m. when an officer stumbled over the body of Mrs. Van Damm, which lay sprawled face downwards on the sports deck. Death had occurred between 10.45 and 11 p.m., and was caused by a violent blow on the temple, which had fractured the bone. The dead woman had on a light raincoat over a dance frock, and was hatless.

When the liner docked at Southampton a few hours later, Inspector Wise hurried up the gangway and was met by Captain Baird, who led him to the sports deck.

"I had to have the body removed for obvious reasons," explained the Captain; "but before doing so I drew a chalk line around it and covered the spot with a tarpaulin."

Wise studied the chalked outline; then went to the Van Damms' suite and examined the body. In a ticket pocket was a typed note which said:

"I must see you. Meet me on the sports deck at 10.45 to-night.

D. H."

Wise ascertained that Van Damm was something of a recluse; whereas his wife had been fond of gaiety and the society of young men. Quarrels between the two had been frequent. Their suite adjoined that of Denis Houghton; and windows in each suite gave direct access to the sports deck. Close check-up on everyone on

board enabled Inspector Wise to eliminate all except Van Damm and Dennis Houghton. Straightforward interrogation produced the following statements:

STEWARD: "I attended the Van Damm suite throughout the voyage. I last saw Mrs. Van Damm alive at ten-twenty-five last night as she was walking towards their suite. She was then wearing a dance frock. I have not been in the suite since eight o'clock last night."

VAN DAMM: "I'd had a bad headache all day. I took a couple of aspirins and got into bed at ten-thirty. My wife came in a minute or two later, put on her raincoat and said she was going on deck for a while. I fell asleep almost immediately afterwards and did not awaken until they brought my wife in, dead."

DENNIS HOUGHTON (the apparent author of the note): "I admit I was very friendly with Mrs. Van Damm, but I certainly did not send her that note. I own a portable typewriter; but anyone could have slipped into my suite and used it during my absence. I went on deck last night for a breath of fresh air at about ten-forty-five, but the fog was coming up, so I went back to my suite after a couple of turns and played cards with friends from eleven until one-thirty in the morning." (This latter was confirmed by the friends, and Inspector Wise had been given no cause to suspect any sort of collusion.)

ASK YOURSELF THESE QUESTIONS

From the foregoing statements and pictures you should be able to deduce the identity of the murderer. Now, answer the following questions, and remember that there is a definite and logical clue to each answer:

1. Had the wound bled extensively?

Yes. *No.*

Reason . . .

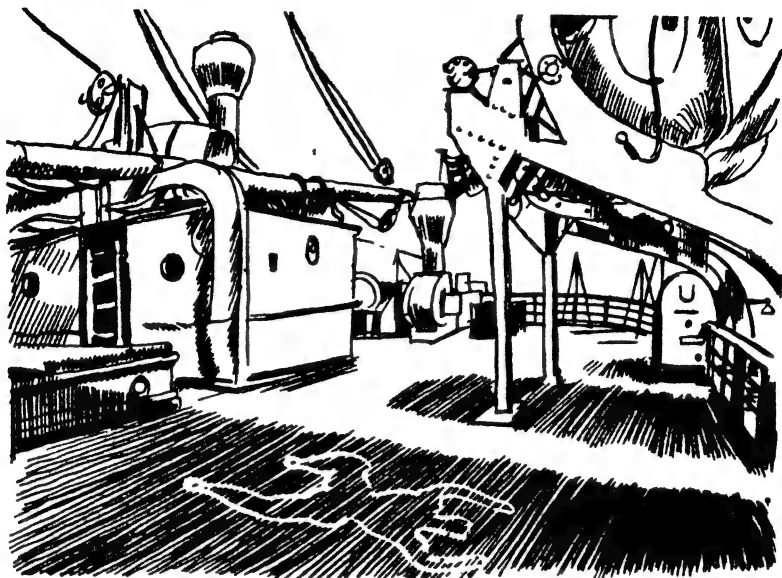
2. Has the chalked outline on the sports deck any significance?

Yes. *No.*

Reason . . .

3. What do you deduce from No. 2 above?

Reason . . .



1. Chalk mark on deck showing position of body when found.



2. The dead woman after being carried to the Van Damm cabin.

4. Is there any peculiarity about deceased's raincoat?

Yes. No.

Reason . . .

5. What is the inference to be drawn from No. 4?

Reason . . .

6. Who killed Mrs. Van Damm?

SOLUTION

1. Yes; considerably, as you see in Picture 2.
2. Yes. In view of the extensive bleeding there should have been a large area of blood-stain on the sports deck. As you have seen (Picture 1), the surface of the deck within the confines of the chalked outline shows no pool of blood.
3. The victim lay face downwards on the sports deck. Death had occurred between 10.45 and 11 p.m. The blood on forehead would take at least half an hour to dry completely. Obviously, then, her body must have been placed there at least half an hour *after* her death, *i.e.*, from 11.15 p.m. or so onwards.
4. Yes; it is fastened the wrong way. A woman's raincoat always fastens over to the left—the *opposite* way from a man's.
5. As no woman would fasten her raincoat in such a fashion, it is clear that a man must have put the raincoat on her body. In view of No. 3 above, this was additional proof that the murder had been committed elsewhere than on the sports deck of the liner.
6. Only Van Damm could have murdered his wife, as shown by the following facts:
 - (a) Death occurred between 10.45 and 11 p.m., and was discovered at 1 a.m. The body was placed on the deck sometime after 11.15 p.m.
 - (b) Interrogation had eliminated all except Van Damm and Houghton.
 - (c) Houghton had an unimpeachable alibi from 11 p.m. until 1.30 a.m. (He was playing cards with friends during this period, and Inspector Wise was satisfied that there was no collusion—as you have read.)
 - (d) The steward stated: “. . . I have not been in the (Van Damm) suite since eight o'clock last night.”

Van Damm stated: "... I got into bed at ten-thirty . . . and fell asleep almost immediately." This was an obvious lie, as his bed showed no trace of having been slept in (Picture 2). (The steward's statement makes it clear that the bed had not been re-made.) Clearly, Van Damm had not been to bed at all the previous night.

In view of the foregoing the evidence against Van Damm was overwhelming. He later confessed to the crime. He had killed his wife in a jealous rage, and had forced the body through the state-room window, afterwards carrying it under cover of the fog to the sports deck.

CASE 8

THE CORPSE IN THE CAR

EVIDENCE

THE HEAVY rain, which had persisted for close on two hours, suddenly ceased at noon, and the sun broke through. Two hikers emerged from beneath the shelter of a tree and strode away in the direction of Wycombe Common. Around 2.30 they came across a stationary car, and stopped in order to ask the driver if they were on the right path for Wilton Friars. Thus broke the Wycombe Common Mystery.

Police-constable Booker saluted briskly as Inspector Wise came up, followed by the police surgeon. "Nothing's been touched, sir," he said.

Wise nodded, and opened the car door. Slumped in the driver's seat was a middle-aged man. Used as he was to the appearance of sudden death in all forms, Wise almost shuddered at the expression of agony on the dead man's face. On the floor of the car, close to the hand-brake lever, lay a small bottle labelled "Strychnine." Finger-prints on the surface of the bottle matched those of the corpse.

Glancing at a cigarette stub lying in the



1. Found on the front seat of the car.

*Since my wife's
death life has
become intolerable
and I am taking
a quick way out*

John Green

2. *The note.*

centre of the front seat, Wise picked up and examined a note which lay beside it.

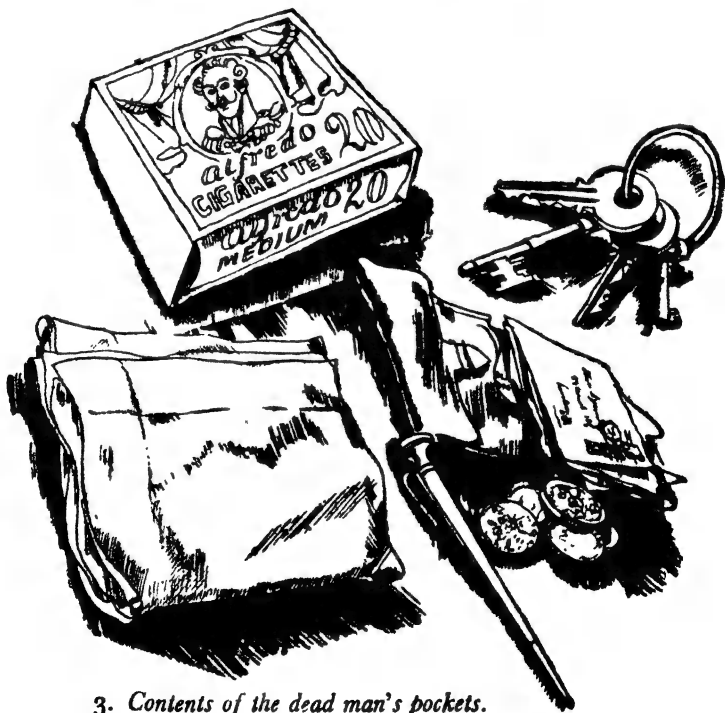
The police surgeon bent over the body for a minute or two. "Strychnine poisoning," he said. "Death occurred between ten and eleven o'clock this morning—can't place it closer than that. By the way, who discovered the body?"

"A couple of hikers," said Wise, and added: "What's your opinion: suicide—or murder?"

"I'd say suicide," said the surgeon.

"Would you?" said the Inspector thoughtfully.

Wise examined the contents of the man's pockets; compared the cigarette stub with a cigarette from the packet. They matched. "You're wrong—this is murder!" said Wise slowly.



3. *Contents of the dead man's pockets.*



4. A couple of hikers discover the corpse in the car.

ASK YOURSELF THESE QUESTIONS

From the foregoing evidence and pictures you should be able to solve for yourself the problem: *Suicide or—murder?* The following questions will help you:

1. What is the make of car?
Reason . . .
2. Has the car any particular special feature?
Yes. *No.*
Reason . . .
3. At what time (approximately) did the heavy rain commence?
Reason . . .
4. At what time did the rain cease?
Reason . . .
5. Has the answer to No. 2 any bearing on the investigation?
Yes. *No.*
Reason . . .
6. Did the deceased commit suicide, or—was he murdered?
Reason . . .

SOLUTION

1. An Austin car. This is clear by the wings on the front of the bonnet.
2. Yes. A "sunshine roof".
3. At about ten o'clock in the morning.
4. At noon.
5. Yes. The "sunshine roof" is fully open. (If you have not already solved this problem, re-read the evidence and study the pictures again before passing on to the final question.)
6. The man was obviously murdered for the following reasons:
 - (1) As death had occurred between 10 and 10.30, the inference was that the car had stood where found by the hikers since that time. One clue proved beyond all doubt that this was an impossibility. A heavy rain persisted between 10 and 12 o'clock. The roof of the car was wide open. On the front seat immediately beneath the open roof lay a cigarette stub. As you have seen, this stub is perfectly white. Had it lain

there for over an hour and a half, exposed to a heavy rain, it would have been a dark brown, soddened mass. Incontrovertible evidence that the car had been driven to the spot *after* the rain had ceased, at a time when the man found in the driver's seat had been dead for close on two hours.

- (2) The note found on the seat beside the dead man had not been written by him. Study the note again. As you see, it is written with a very thick-leaded pencil. The only pencil found in the man's pockets was an ordinary, thin-leaded propelling pencil.

CASE 9

THE VANISHED TURNER

EVIDENCE

AT 12.45 A.M. Mr. Arturo Leonard telephoned the police and reported a robbery at his residence. Within a few minutes Inspector Wise stood in the well-furnished lounge and took down the following statement:

"About two years ago I picked up a valuable oil-painting—a genuine Turner sea-scape. The new taxation has hit me pretty hard, and last week I decided to advertise the picture for sale. Two dealers—Brown and Smith—called yesterday afternoon, but found my price too high. The picture, by the way, was fixed to the lounge wall by a screw at each corner of the heavy gilt frame. I went to bed at ten-thirty. Something awakened me during the night. I switched on the light—it was twelve-forty. Then I heard a suspicious noise below. I got out of bed, grabbed a poker and crept downstairs. When I unlocked the lounge door I found the light full on. The picture and frame had gone, and one casement window was wide open. I ran to this window and looked out. It was pitch-black and I could see nothing; but I heard a car being driven off at top speed. After I had 'phoned the police I went round the house, and found that all other windows as well as both front and rear doors were securely fastened on the



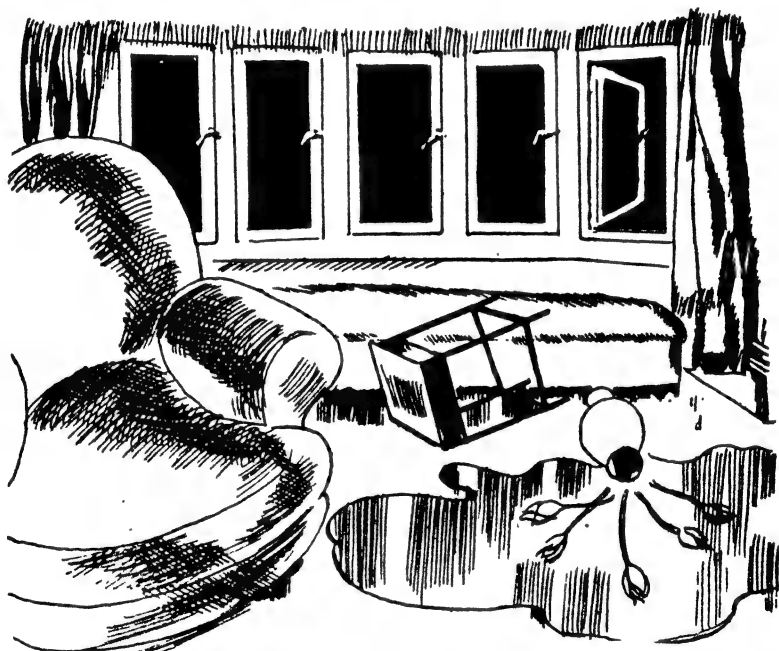
1. *The room from which the Turner disappeared.*

inside. Nothing else had been stolen, and I can't help suspecting one of the dealers. Fortunately the picture was fully insured."

Inspector Wise glanced at the screw-holes in the lounge wall. It was clear that a very few minutes with a screwdriver would have sufficed to remove the picture.

A microscopic examination of the dust on the floor below the picture revealed no trace of broken glass or wood.

On the floor below the open casement window, however, lay an



2. Another view of the same room.

overturned flower vase. Outside, the ground was hard and retained no prints.

Early next morning Wise called on Brown and Smith. Both lived alone in service flats within a mile or two of Mr. Leonard's residence. Their subsequent statements could not be confirmed in any particular:

BROWN: "I sat reading until eleven-thirty, then went to bed and slept soundly until seven-fifteen this morning."

SMITH: "After I had inspected Mr. Leonard's picture yesterday afternoon I motored on to Brighton to see a friend. I got back at one-thirty this morning and went straight to bed."

By now Inspector Wise had reached a definite conclusion concerning the disappearance of the picture. Have you?

ASK YOURSELF THESE QUESTIONS

The following questions will test whether your conclusions agree with the Inspector's:

1. Did Leonard present the appearance of having just got out of bed?

Yes. *No.*

Reason . . .

2. At what time did the apparent thief or thieves leave the house?

Reason . . .

3. At what time did Leonard 'phone the police?

Reason . . .

4. Is there anything on the floor of the lounge which bears on the case?

Yes. *No.*

5. Did the picture go through the window?

Yes. *No.*

Reason . . .

6. Could a thief have left the house by any other exit than the lounge window?

Yes. *No.*

Reason . . .

7. What do you deduce from Nos. 1 to 6 above?

8. What was the motive for the crime?

SOLUTION

1. No. He was fully dressed—even to the insertion of a tie-pin in his tie (Picture 1).
2. A minute or two before 12.40 (*see* Leonard's statement).
3. At 12.45 (statement).
4. Yes. An overturned vase, a few long-stemmed flowers and a pool of water (Picture 2).

5. No. Comparison of the four screw-holes in lounge wall (Picture 1) with the size of the window (Picture 2) shows that the sides of the picture were longer than the window measurements.
6. No. Leonard stated that all other windows, and both front and rear doors, were securely fastened on the inside.
7. (a) Note Nos. 1, 2 and 3 above. According to Leonard's statement, he jumped out of bed at 12.40, crept downstairs, entered lounge, discovered theft, then phoned police—all within the space of five minutes. How, then, did he come to be *fully dressed* at 12.45? Quite impossible, of course. It was clear that he could not have gone to bed that night.
- (b) Note No. 4 above and glance at Picture 2 again. If a tall vase containing long-stemmed flowers is knocked off a table or window-ledge, the flowers will *not* fall out clear of the vase—the stems will remain in the vase. (Try this out for yourself, but first place a cushion on the floor to avoid breaking the vase!) This at once suggested that vase and flowers had been deliberately placed on the floor to suggest that the vase had been overturned by an intruder.
- (c) Leonard stated that he ran to the open window and looked out. The pool of water from the vase proved that this was not so. Had he got close enough to the window to look out he would have trodden in the pool of water. There was no sign of this on the polished floor (Picture 2).
- (d) The picture *and* frame had apparently been stolen, a fact which at once aroused Wise's suspicions, since picture thieves normally steal the canvas and discard the frame. Further, No. 5 above proves that the framed picture could not have passed through the window. No. 6 proves that there was no other means of exit available to the thief. In other words, the picture could not have left the house, and the apparent robbery was an attempted fraud by Leonard. Additional proof of this is provided by (a), (b) and (c) above.
8. As you have read, the picture was fully insured. Leonard hoped to obtain the insurance money and still have the picture! But Wise was too sharp for this amateur swindler.

CASE 10

DEATH OF AN ELDERLY BRIDEGROOM

EVIDENCE

EVERYONE WARNED elderly, myopic Herbert Aloysius Wall that he was doing a rash thing when he married a girl thirty years his junior.

A few months after their marriage rumours began to circulate in the village. Mrs. Wall's name was coupled with young Archer, a member of her tennis and bridge clubs. Eventually, the rumours reached Herbert. He confided to a friend that he intended seeing Archer and putting an end to an intolerable situation.

After tea on the following Friday Herbert wrote a letter to his solicitor, blotted it carefully, inserted it into an envelope and asked the maid to post it immediately. The maid reminded her master that it was her evening out. Herbert nodded absently. At that time Mrs. Wall was reading a novel in the lounge.

Shortly after dawn next morning Herbert's lifeless body was found lying in a field close to his own house. Inspector Wise was put in charge of the investigation. The ground was hard and retained no prints. Herbert had been shot through the forehead with a bullet from the revolver clutched in his right hand. In his pockets were keys, money, a couple of old letters, a fountain-pen, a packet of cork-tipped cigarettes and a box of matches. Nothing else belonging to Herbert was found in the vicinity. Inspector Wise noted the cigarette stub which lay on the ground near.



1. Found in a field.

After listening to the maid's evidence and ascertaining that the last postal collection was at 6 o'clock, Inspector Wise interrogated Mrs. Wall and Archer, securing the following statements:

MRS. WALL: "My husband went out soon after eight o'clock last night with the intention of calling at the village club in connection with the annual sports.



Mr. Archer called a few minutes later to borrow a map. He stayed only five minutes. My husband and I occupied separate bedrooms. I retired at ten-thirty and fell asleep almost immediately.'

ARCHER: "I called last night at about eight-fifteen to borrow a map of the Lake District. Mr. Wall was out. I stayed for about five minutes, and then returned straight home."

There followed a visit to Herbert's study and an examination of his desk. The two letters—ready for posting—were undoubtedly written by Herbert.

ASK YOURSELF THESE QUESTIONS

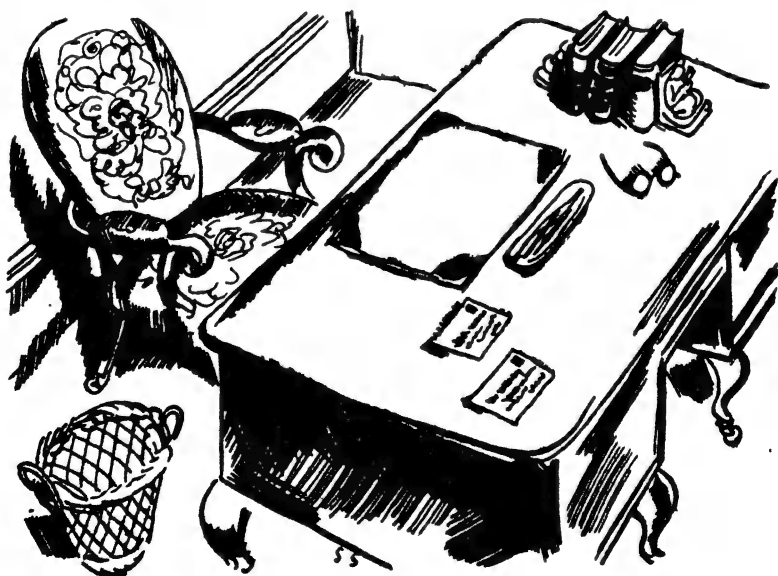
From the foregoing evidence, statements and pictures, you should be able to answer the question: Was it *suicide or—murder*? Now, answer the following questions:

1. Is suicide indicated?

Yes.

No.

Reason . . .



3. *From his study of Wall's desk, Inspector Wise formed a theory.*

2. Was death instantaneous?

Yes. *No.*

Reason . . .

3. Had Herbert any physical disability?

Yes. *No.*

4. What was Inspector Wise looking for when he searched the ground in the vicinity of the corpse?

Reason . . .

5. Has the empty waste-paper basket any bearing on the tragedy?

Yes. *No.*

Reason . . .

6. What do you deduce from the presence of the letters on the desk?

Reason . . .

7. What evidence convinced Inspector Wise that Archer and Mrs. Wall were implicated in the murder?

SOLUTION

1. No. Note that Herbert's chin juts towards the sky. He had been shot through the centre of the forehead, and a trickle of dried blood ran from the wound. *But*, the trickle ran the wrong way in view of the position of deceased's head. Had Herbert fallen to the ground when the bullet struck him, the blood would have trickled downwards towards the top of his head—not upwards towards his chin. This at once suggested that he had been killed elsewhere and his body dumped in the field (Picture 2).
2. Yes. A bullet through the centre of the forehead would cause instantaneous death.
3. Yes. “. . . elderly, *myopic* Herbert Wall.” In other words, Herbert was shortsighted.
4. Wall's spectacles—the one possession which a man in his condition could not afford to be without.
5. Yes. It indicates that Herbert did not remove a sheet of soiled blotting-paper from his blotter and substitute a clean sheet (*see* answer to No. 7 (c)).
6. That they were written by Herbert after the maid had left

the house. Had they been written prior to her departure she would have taken them with her for posting in addition to the letter Herbert had already given her.

7. (a) Herbert was shortsighted (*see* answer to No. 3). Note the deep indentation across the bridge of his nose caused by the continual wearing of glasses. Clearly, no short-sighted man would willingly leave home without his glasses. These glasses were not found on his body or in the vicinity. This was further proof that Herbert was killed elsewhere.
- (b) The missing spectacles were found on Herbert's desk (Picture 3). This suggests that Herbert was in his own home when last alive, *i.e.*, he was probably murdered in this room.

That being so, the problem for the investigator was to discover how it might have been done without leaving traces. From his study of the desk, Wise formed a theory.

- (c) Herbert "blotted the letter, inserted it into an envelope and gave it to the maid to post". In addition to this letter, Herbert wrote two other letters. But there is not the slightest trace of ink-marks on the blotter on Herbert's desk, despite the fact that he had blotted at least one and probably three letters! Obviously, a sheet of blotting-paper had been removed from the holder. Why? And why had the remover avoided placing the soiled sheet in the convenient waste-paper basket? Was it to conceal something that the sheet had been removed and no doubt destroyed?

Inspector Wise drew the correct inference from this evidence—that Herbert had been shot at his desk, had fallen forward, and the blood from his forehead had soaked into the blotter, necessitating the substitution of clean sheets. For obvious reasons, the blood-stained sheets could not be placed in the waste-paper basket. It was a shot in the dark, but Wise felt he was right.

Mrs. Wall later confessed to the crime. After the maid left, Herbert called in his wife, upbraided her for her association with Archer. She lost her temper, shot him. In a panic, she 'phoned Archer, begged him to come over immediately. While Archer carried the body in his car to the field, Mrs. Wall inserted fresh blotting-paper in the holder and burned the soiled sheets.



Brain-Twisters and Torturers

THIS section is for the delectation of those who like their problems good and hard. If a brain-teaser to you is like a bone to a dog, you have a feast before you. "Elementary," says the author of his first group. May you, too, find them so!

If you are tired of the illogicality of the world, turn to Group II and find relief by exercising your own clear-headedness. If you are tired of stupid people, turn to Groups IV and V—and learn humility.

The Solutions to the problems are on pages 480-494.

I. "ELEMENTARY, MY DEAR WATSON"

1. CARPETS

CISSIE AND Clara were both getting married; they went shopping together.

They bought carpets of similar quality and costing the same amount per square foot.

Clara's carpet was 3 feet longer than it was broad. Cissie's was 1 foot longer than Clara's, but 1 foot less in width.

Clara spent £1 7s. more than Cissie.

What was the cost of their carpets per square foot?



Mamma is touched!

2. FLOWERS FOR MAMMA

THE SEVEN little Browns bought flowers for their mother's birthday. Each child produced one or more pennies; the total amount contributed was 2s. 9d.

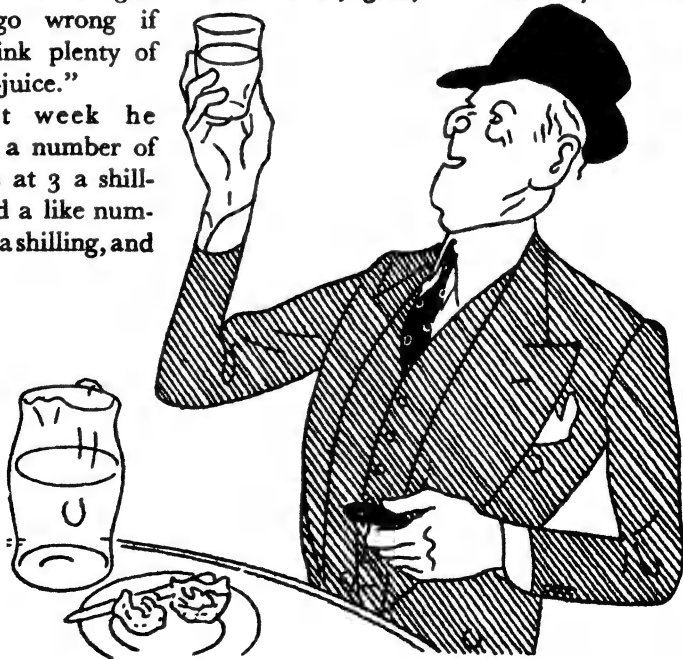
No one gave as much as a shilling and no one gave sevenpence; no two children contributed the same sum, and they all had excellent intentions!

How much was contributed by Belinda Brown? This much you can be told: hers was the second largest contribution of them all.

3. ORANGES FOR OWLGLASS

OLIVER ORPINGTON OWLGLASS, the famous impresario, is a great believer in oranges. "Vitamin C, girls," he will say. "You can't go wrong if you drink plenty of orange-juice."

Last week he bought a number of oranges at 3 a shilling, and a like number at 5 a shilling, and



It's all a matter of Vitamin C.

proceeded with his usual gusto to squeeze and drink the lot.

What was the average number of oranges obtained for each of the shillings?

4. THE PIRATES DIVIDE THEIR BOOTY

CAPTAIN CUTTHROAT, Gentleman Jake and Dick Deadeye divided 1,000 doubloons. Had the shares of Cutthroat and Jake been halved, Deadeye's share would have been three times as great as that which he actually received. Had the shares of Jake and



"I'm the one wot splits the loot, and don't you forget it!"

Deadeye been halved, the gallant Captain's share would have been 50 per cent. greater than it actually was.

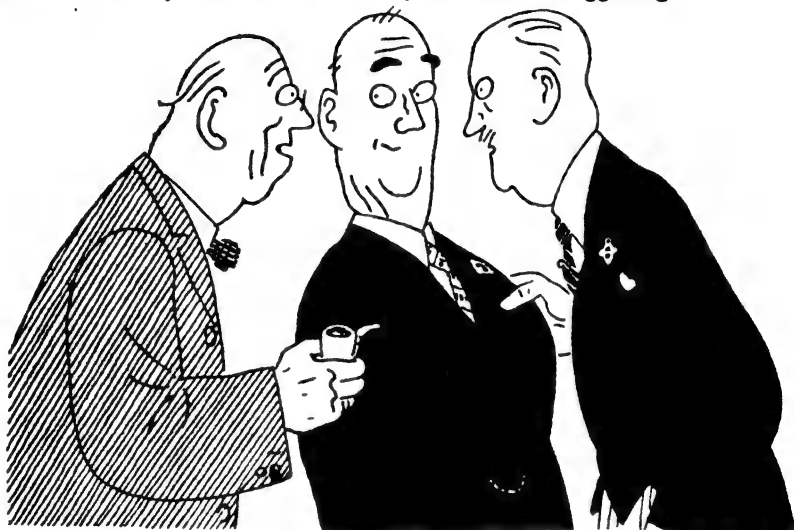
How were the 1,000 doubloons divided?

5. WHAT WAS LECKY'S NUMBER?

A CHAP I know, named Lecky, once joined a secret society—so secret that I never learned what its name was. Each of its

members was known, not by his name, but by a number: Lane was No. 32; Lloyd was No. 68; Lowell was No. 79; and so on.

When Lecky joined, he was told, to his surprise, that he would have to change his name. "Why?" he asked. They replied: "On account of the numbers. You see, Lecky won't do; we have a Lucas already. See?" And they walked off sniggering.



They told him they would have to change his name.

Lecky got the idea, in due course; and changed his name to Leckie, which was quite clever of him.

What was his number?

6. WHAT IS THE KEYWORD?

FOR THE nine letters of a familiar word (a verb) are substituted the nine digits:

1 2 3 4 5 6 7 8 9

If now each of these digits is used—in other words, in place of the letter corresponding to it—we get "words" which can be defined as follows:

6 4 5 2 9	: Slacker.
3 4 7 8 9	: Neither peace nor war.
8 5 4 6 1 3 9	: Explosive.

7 2 6 9 4 8 7 3: A trade term.

8 4 9 3 1 2 : A mental defective.

Can you deduce the key word?

7. THE O.S.T. CLUB

ONE OF the clubs to which I belong is called the O.S.T., or Old School Tie Club. Every member must be either a Public School or 'Varsity man. Some, of course, are both.

The Secretary recently gave me the following figures concerning the membership of the Club. 375 of the members are 'Varsity men. 60 per cent. had been to a Public School. Exactly one-fifth of the members are both Public School and 'Varsity.

What is the membership of the Club?



The Johnnies at the O.S.T. Club simply ooze intelligence.

8. ONE THOUSAND POSTAGE STAMPS

JIM AND Joe have recently divided between them 1,000 postage stamps.

If the number which fell to Jim's share had been increased by one-third, it would have been equal to the square root of the

but it grows so fast that at the end of each day the total area covered by the flower is double the area that it covered at the end of the day before.

As a result, at the end of 21 days the flower completely covers the surface of the pond.

How many days must elapse before the flower covers half the surface of the pond?

12. THE LEGATEES

A CERTAIN merchant left £4,800 "to be divided equally among such of his children as should survive him".

Actually, a number of his children predeceased him. In consequence, each survivor received £1,120 more than would originally have come to him. *How many of the testator's children had died?*

13. "MEASURE FOR MEASURE"

SHAKESPEARE, WHEN he became a Box Office success, proceeded to have the telephone installed. He was naturally put on the



"The harmony of their tongues hath into bondage brought my too diligent ear."

SHakespeare exchange. Asked to choose his own number, he selected SHakespeare 1981, thereby showing his interest in Brain Twisters.

Why did he choose this number?

II. INFERENCE PUZZLES

14. THE BADGERS' TEA-PARTY

MR. AND Mrs. Badger gave a tea-party. They invited Mr. and Mrs. Ferret, Mr. and Mrs. Stoat, Mr. and Mrs. Weasel, and Mr. and Mrs. Squirrel.

The participants in the feast were seated at a circular table. No husband sat next to his own wife. Mr. Badger sat next but one to Mrs. Stoat. Mrs. Squirrel sat next to her sister. Mr. Weasel sat between two ladies; so did Mr. Ferret. Mr. Squirrel sat next but one to Mr. Stoat, who was immediately to the left of his father-in-law. Three of the ladies each sat between two men. Mrs. Weasel sat next but two to her husband. Mrs. Squirrel sat next but two to Mrs. Ferret.

Beginning with the host (Badger), and going round the table in a clockwise direction, in what order were those present seated?

15. SUMMER HOLIDAYS

MESSRS. HASTINGS, Eastbourne, Brighton, Deal and Margate all live at the seaside. Each, in fact, lives at a town which is a namesake of one of the others, and no two live at the same town.

Last summer each of them spent his holiday at one of these five towns. No two of them went to the same town, and no one went to the town which bears his own name. Mr. Deal, for example, went to Margate. The chap who lives at Hastings went to Deal.

Mr. Eastbourne went to the town which is the namesake of the Margate resident; the Margate resident went to the town which is the namesake of the Hastings resident.

Who went to Eastbourne?

16. THE FOUR BROTHERS

TOM, DICK, Harry and George are brothers. They belong to four different professions. One of them (not Tom) is a solicitor. One (not George) is a schoolmaster. One is an architect, and the remaining brother is a doctor. All of them dislike business.

The other day I was discussing golf with the architect. "My schoolmaster brother plays a good game," he said. "He can give Tom a stroke a hole, and Tom is a better player than Dick."

Who is the solicitor?

17. THINGS ARE A BIT MIXED UP IN OUR VILLAGE

IF YOU came to stay in our village, you would find the state of affairs there somewhat confusing.

For example, four friends—Mr. Butcher, Mr. Farmer, Mr. Draper and Mr. Tanner—follow (though not respectively) the callings of butcher, farmer, draper and tanner. In point of fact, none of them follows the vocation appropriate to his own name.

Each of the four has, moreover, an only son, who is learning the trade of one of the others. Nor is any of the four apprenticed to the trade corresponding to his name.

There are also family complications. Young Draper is engaged to the sister of the future tanner; his father's sister is the tanner's wife. Mr. Butcher is married to the draper's widowed mother. Mr. Farmer has no daughter.



They are all men of considerable weight and character.



We must face the fact that each of these little girls has told an untruth.

Digest all these facts; then answer the following questions:

What are the vocations of the four friends, and what the future vocations of their respective sons?

18. THE MENDACIOUS SCHOOLGIRLS

FIVE NAUGHTY schoolgirls, who had just taken part in an examination, agreed to baffle their respective (if not respected) parents by misreporting the result. Each of the girls, writing home, made two statements, only one of which was true.

Ruth wrote: "Joyce was second in the examination; I was third."

Grace wrote: "I came out top! Second to me was Elinor."

Elinor wrote: "I took third place. Grace was at the bottom."

Joyce wrote: "I was second. Diana took the fourth place."

Diana wrote: "I was fourth. The top place was taken by Ruth."

Deduce the true order in which the five competitors were placed.

19. TWO SUBJECTS APIECE

WHEN DOCTOR Swishmore engaged five masters for his new Preparatory School, he arranged that each of them should teach two of five subjects. This gave him two teachers for each subject.

The subjects in question were English, French, Music, Science and Grammar. With singular appropriateness, the five masters engaged bore names corresponding to these five subjects. What was less appropriate was that no master was able to teach the subject corresponding to his name.

The following facts should next be noted. Mr. Grammar plays Cut-throat every night with the two teachers of English. Mr. Music is married to the sister of one Science master; his own sister is married to the other. Mr. English knows no French; Mr. French knows nothing about Music. Mr. Science spent his last holidays with the two teachers of Grammar. The teaching of one subject is shared by Mr. Grammar and Mr. Music. French is not taught by the namesake of a subject taught by Mr. French. All lessons in French and Science take place at the same time.

What are the two subjects which each of the five masters teaches?

N.B.—This puzzle, which at first blush looks so complicated, is in fact a relatively simple one.

20. OUR DINNER-PARTY

“LET’S GIVE a dinner-party,” said my wife. “A good idea,” said I. “Whom shall we ask?” “We can accommodate ten,” said my wife. “We’ll ask the Smiths, Browns, Joneses, Robinsons and Whites.”

The seating of the twelve diners was very carefully planned. No husband sat next to his own wife, but each was separated from her by the same number of places. My wife sat opposite to Mrs. Jones; three places to my wife’s left was Brown. Smith sat three places to Mrs. Brown’s right. Mrs. White was next but one to my wife. Mrs. Smith sat opposite to Mrs. Robinson.

I ought to have added that we dined at our circular table, a massive mahogany affair of which we are inordinately proud.

Draw a plan of the table showing how the twelve diners were seated.

21. A FISHY AFFAIR

FIVE ANGLERS went fishing. Their names were: Mr. Carp, Mr. Dace, Mr. Perch, Mr. Roach, Mr. Tench. Each caught one fish only; the combined catch being one carp, one dace, one perch, one roach, and one tench. No fish was caught by its own namesake.

The roach was not caught by Mr. Tench, nor the tench by Mr.



These men have been fishing for a long, long time.

Roach. The tench was caught by the namesake of the fish caught by Mr. Perch. This was not the carp.

What did Mr. Carp catch?

III. A GROUP OF AGE PROBLEMS

22. GRANDMAMMA

AN UNDERGRADUATE, who is interested in numbers, said to me the other day: "My grandmother's age, in years, is a perfect square. Also, it is equal to the difference between the square of my father's age and the square of my mother's age."

If his father is one year older than his mother, how old is his mother?

23. JOBSON AND HIS BROTHER AND SISTER

"WHEN I am as old as my brother is now," said young Jobson, "my sister will be three years older than I am now, and my brother
0*

C.H.E.)

will be twelve years older than my sister is now. Our three ages total 57 years."

What are the three ages?

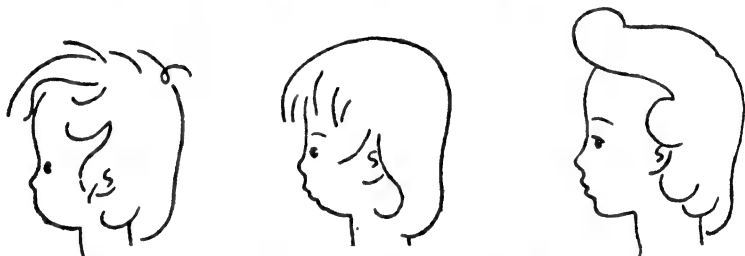
24. ALICE, BETTY AND CLARA

WHEN I first knew Alice, Betty and Clara, their respective ages (in years) were in the ratio $5 : 2 : 1$. Their ages in years are now in the ratio $10 : 7 : 6$. The sum of their ages exceeds by 90 years the sum of their ages when I first knew them.

How old are the three ladies now?

25. THREE DAUGHTERS

A FRIEND of mine has three daughters whose ages (in years) add up to 20. If the three ages are multiplied together, the product



They're nice little things—but that won't help you much!

falls short by 100 of what the product of the three ages will be in 12 months' time. (That, he tells me, is the least of his worries!)

What are the respective ages of the three girls?

26. PRIME NUMBERS

"MY FATHER's age in years is a prime number," said Calculus, "and my mother's age, in years, is a prime number too. In six years' time their ages, in years, will again both be prime numbers, and then they will add up to 100 years."

The age of young Calculus himself is three times the difference (in years) between his father's age and his mother's.

How old is he?

27. MONICA AND MABEL

ON CHRISTMAS Day, 1929, the father of Monica and Mabel gave to the local hospital as many pounds as Monica was years old and as

many shillings as Mabel was years old. On a subsequent Christmas Day, when Mabel was as old as Monica had been in 1929, he gave as many pounds as Mabel was years old and as many shillings as Monica was years old.

The latter sum exceeded the former sum (given in 1929) by 10s.

What is the difference (in years) in the ages of Monica and Mabel?

IV. THE LAWS OF CHANCE

28. RED AND BLUE DICE

I HAVE two wooden dice. Instead of their having "pips" on their faces, each face of each die is painted either red or blue. In the case of these dice, each has two red faces and four blue ones.

What are the odds that, if the two dice are thrown, there will be one face of each colour uppermost?

29. RED, WHITE AND BLUE DICE

HERE is a puzzle which is similar to the above, but is, perhaps, a little more difficult to work out.

This time the faces of the dice are painted in 3 colours: red, white and blue.

No. 1 die has three blue faces, two red ones and one white one.

No. 2 die has three red faces, two white ones and a blue one.

What are the odds, if the two dice are thrown at random, against the two uppermost faces being the same colour?



30. RED FACES

NOW LET us proceed to a puzzle involving the same principle as the above, but in an inverted form.

Moral: don't play with dice.

I have two dice; each face of each die, as in No. 28, is painted either red or blue.

If the two are thrown at random, the odds against the two uppermost faces being the same colour are 11 : 7.

If one of my two dice has one red face (and five blue ones) how many red faces has the other?

31. KINGS, QUEENS, AND KNAVES

A LADY recently sent me the following query:

"Suppose a pack of playing-cards is shuffled; then the cards are taken out one at a time, and the first King, the first Queen, and the first Knave that appear are withdrawn.

"Which is more likely: that they will all be of different suits, or that two of them at least will be of the same suit?"

"I say it is obvious that the former is more likely, *i.e.* that all three cards will be of different suits. My husband, however, 'begs to differ'. Which of us is right?"

What would be your answer?

32. THE CHRISTMAS DRAW

NEXT CHRISTMAS Day the Browns and the Smiths are arranging a Christmas draw. The first prize is to be three bottles of whiskey; the second prize a turkey; the third prize a plum-pudding.

The four Browns have each taken two tickets in the draw; the six Smiths have taken one each.

What are the odds against all three prizes going to one family?

33. THE GRYPHONS ON TOUR

THE GRYPHONS, who play Rugby football, are a touring side drawn from Oxford and Cambridge Universities.

Enough players make the tour to ensure that the team has adequate reserves.

Before the last match, the Gryphons' captain, in frivolous mood, said: "We'll select our first two players by lot." The names of all players were put into a hat, and the first two players drawn were duly given places.

Before the draw, someone said: "What's the chance that both the lucky players are Cambridge men?"

The captain, a mathematician, replied: "It's an even chance."

How many Gryphons were on tour?

V. LEAGUE TABLES

(THESE PUZZLES, based on the mechanics of Association Football Leagues, have a character of their own. They require no "mathematical" knowledge, other than the capacity to add or subtract, but nevertheless they afford an excellent test of one's ability to think clearly.)

34. TOADS VERSUS LIZARDS

FOUR TEAMS took part in an Association Football competition. We will call them the Newts, the Frogs, the Toads and the Lizards. Each team played each of the others once. 2 points were given for a win and 1 point for a draw.

The Toads scored 5 points; the Frogs 3 points. The Lizards scored only 1 point. As to goals, 13 were scored in the entire competition. Of these, the Frogs scored 7. The Newts did not score at all.

The Frogs defeated the Lizards by 4 goals to 1.

What was the score in the game between the Lizards and the Toads?



If you can't solve the problem, maybe you can see what's wrong with this picture.

35. THE FELINE LEAGUE

THE FELINE League (Association Football) comprised six amateur teams. They were known as the Lions, the Tigers, the Cheetahs, the Panthers, the Leopards and the Jaguars. Each played one match against each of the others. In each match 2 points were awarded for a win and 1 point for a draw.

At the end of the competition the "championship table" was drawn up. Positions in the table depended upon aggregate points. Where points were equal, positions depended upon "goal average", i.e. upon the ratio of goals *for* to goals *against*.

The positions of the teams in the championship table were:

- | | |
|-------------|-------------|
| 1. Tigers | 4. Panthers |
| 2. Lions | 5. Jaguars |
| 3. Cheetahs | 6. Leopards |

It was a close contest; four of the rival teams had scored the same number of points.

In the entire competition 10 goals in all were scored. 3 of these were scored by the Tigers. The Leopards were the only team which did not score at all.

The Cheetahs beat the Lions by 1 goal to 0.

The game between the Tigers and the Leopards was the last game played in the competition, and the championship depended upon it. Had the result been reversed, the Leopards would have been champions. The Tigers won 3—0.

What was the score in the game between the Panthers and the Jaguars?

36. THE FELINE LEAGUE AGAIN

THE FOLLOWING year the six teams composing the Feline League—Lions, Tigers, Cheetahs, Leopards, Panthers, and Jaguars—again arranged that each should play each of the others once. The matches took place on five successive Saturdays, 2 points being awarded for a win and 1 for a draw. The positions of the teams in the "competition table" were drawn up at the end of each round.

In the first-round matches each of the six teams scored. Two of them scored 2 goals. The positions at the end of the first round were posted as:

- | | |
|-------------|-------------|
| 1. Tigers | 4. Leopards |
| 2. Cheetahs | 5. Jaguars |
| 3. Panthers | 6. Lions |

These positions, of course, depended upon goal averages.

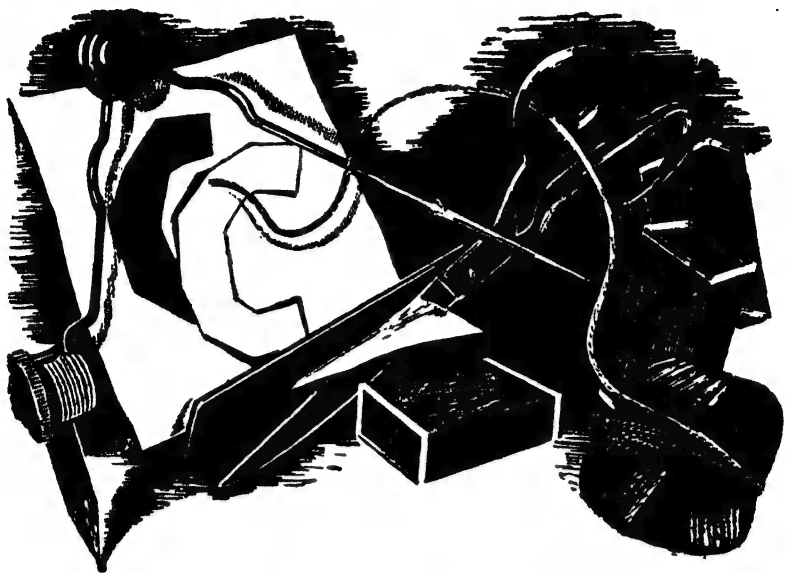
At the end of the second round the Cheetahs had 4 points; the Panthers had 2 points.

At the end of the third round the Jaguars had 3 points; one round later the Leopards had still but 1 point.

When the competition closed, the Tigers had 8 points and the Panthers had 4 points.

Sixteen goals in all were scored in the competition.

Draw up the final "competition table", showing the number of matches won, drawn or lost by each team; also goals "for" and "against".



Family Craft

THINGS TO MAKE

3 simple crafts described here require no special apparatus; **1** there is practically no expense in connection with them, and anyone can take them up in spare time. Nevertheless the results are striking and amusing.

We begin with models made from materials that are usually considered waste—matchboxes. It is surprising how quickly one can acquire a stock of empty boxes, when one begins to collect them.

A CAFÉ FROM MATCHBOXES

WE SHALL require twenty-five old matchboxes, two or three cigarette packets, two sheets of cardboard about 9 inches square, and odds and ends of coloured paper that can be obtained from wrappings. We also want some good stiff flour paste that has been boiled for a few minutes, and a pair of scissors. That is all that is needed to make a really handsome model.

All the work is done with scissors and paste. Learn to rely on them. Any sort of pencil work or painting results in feebleness. The only exception is that circles, when necessary, are drawn.

On one of the cards draw a circle 9 inches across, and cut it out. (You can get your circle by drawing round a small-size dinner-plate, or by using compasses, or a pin and a piece of string.) Cut out the cardboard disc.

We now take twelve matchboxes, and arrange them upright round the circle in groups of four, evenly spaced. Take each group in turn. The four boxes should touch one another at the inside, and the circle on the outside. Paste them to the card in this position (*see* Fig. 1); then go on to strengthen their adhesion to the card by pasting strips of paper about three-quarters of an inch wide, partly on the boxes and partly on the card—this is not shown in the illustration. The secret of good pasting is to cover both surfaces of the strips thinly and evenly with paste. Paste the folded strips of paper so as to join each box to the card, both inside and out. Then paste strips along the tops of the boxes and across all the joints. The three groups of boxes are now firmly joined to the card, and each box is joined to the box or boxes beside it. This part of the model can be left to dry while the next part is being made.

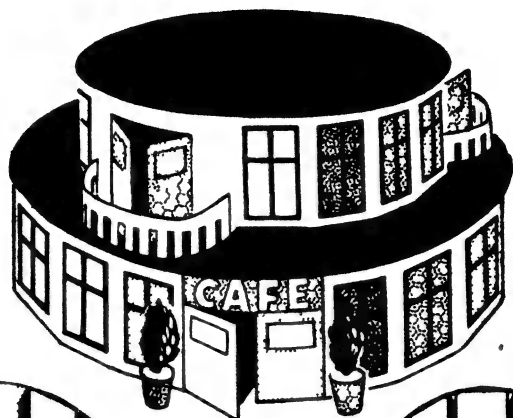
Cut out another cardboard circle, about 7 inches across. On this place nine boxes, six in one group and three in the other. The boxes are placed in the same way as before. The boxes of each group touch one another on the inside, and touch the circle on the outside. Equal gaps are left at the ends between the two groups of boxes. The boxes are pasted firmly in position.

We now go back to the first part of the model. The gaps are to be doors. We cut a piece of thin card wide enough to cover each gap, with an overlap of $\frac{1}{2}$ inch at each side (*see* Fig. 3). Cut the doors: cut up along the middle line, and then across the top of this line (with scissors or razor blade). Paste the doors in position; strengthen the joints by pasting strips of paper over them.

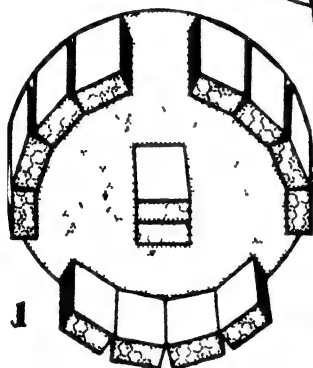
We want a lift in the middle. Paste two boxes together on their broad sides (*see* Fig. 4), and then paste this in the middle of the circle as indicated by the two central matchboxes in Fig. 1.

The doors for the upper room are made and put on in the same way as was described for the lower.

A grating may be cut out for the lift. Fold a small sheet of brown paper in two and cut out spaces to leave bars. When the paper is opened out, the top and bottom will be left. Paste this on one side of the lift-shaft. Cut out doors and paste them over the grating so that they can be pushed open or shut at will.

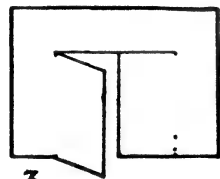


The finished model



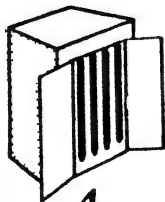
1

Arrangement for ground floor.



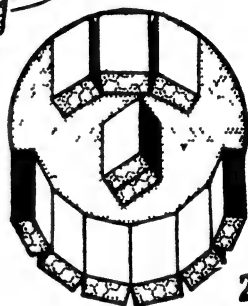
2

Door.



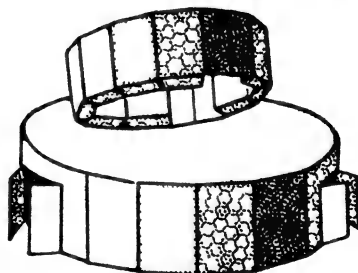
4

Lift.



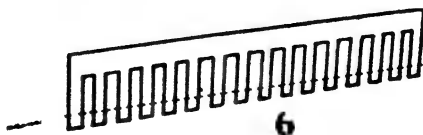
2

Arrangement for top floor.



5

Ready for fitting together.



6

Balcony railings.

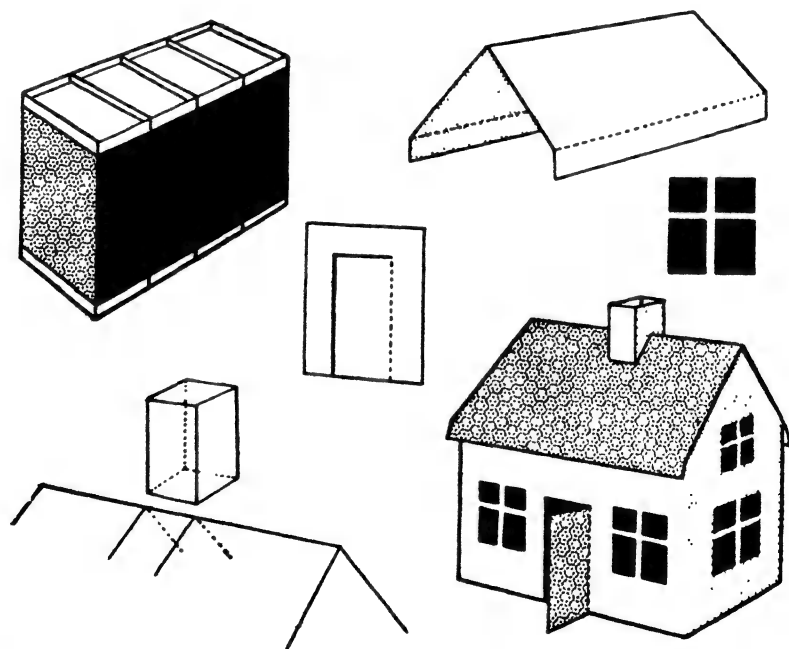
How to make a model café from matchboxes and paper.

For the outer roof cut out a circle of dark blue paper a very little wider than the diameter of the roof. If you want windows in the roof, cut them out and paste cellophane paper inside for the glass. Now paste on the roof, and press down the overhang a little all round.

The ceilings inside may be covered with dark paper, and this may be decorated with bright-coloured stars. The walls may be brightly coloured, or paper cut-outs may be pasted on as pictures. There are indeed all kinds of things that one can do—even make cardboard chairs and tables.

The upper floor is now placed evenly over the lower with the two parts of the lift-shaft one over the other. Paste down very firmly with strips of folded paper in all the joints.

Now you can cover the outer walls with light-coloured paper to hide all the adhesive strips (*see Fig. 5*). Put in plenty of windows; these may be oblongs of dark paper for the frames, with white or



A very simple model made with four matchboxes and a cigarette carton. To fit the chimney, cut two slots in the roof and press the chimney into them.

yellow or light blue oblongs imposed on them for the windows. Cover the doors with bright paper. The word *CAFÉ* may be cut out in brightly coloured paper and pasted over the doors, which can have cellophane windows inserted in them. The projecting part of the lower roof may be covered with the same colour as the upper roof.

We can now put railings round the upper doors. We cut a piece of stiffish paper long enough to form a curve round the door. We cut out bars, open at the bottom and leaving a bar across the top. Bend the bars at the dotted line (Fig. 6) so that the bent parts can be pasted to the roof. You can now place the balcony railings in position and paste them to roof and wall.

As a final touch you can make little tubs of brown paper and fix into them spruce trees cut from dark green paper. These may stand, one on each side of the *café* doors.

This makes a handsome model and shows what can be done with matchboxes. It might be the beginning of a matchbox town.

A MATCHBOX COTTAGE

ALL THE materials wanted for this very simple model are four matchboxes, a cigarette packet, and some coloured paper.

We begin by pasting the four boxes one on another, and pasting strips of newspaper across all the joints. Then we put the boxes on end.

For the roof we open out the cover of a cigarette packet, fold it in two along the length, and cut off a piece the same length as the cottage. It is very important that there should be no overlapping at the ends. We fold down flaps along the edges. The roof will now fit on to the cottage with the flaps to hold it. Paste it in this position, and, as usual, paste newspaper over the joints.

For the end walls cut oblongs of paper the required width, and high enough to reach exactly to the ridge of the roof. Paste these oblongs on the ends, and paste down the projecting parts on the roof. This makes the ends strong.

Almost any colour will do for covering the walls. Cover the two long walls first with thin paper; let it overlap a little round the ends. Then put on the ends in the same way as before. For the roof use rather thick paper—bright red or dark blue or apple green. Cut it so as to overlap a very little to form eaves. It should also overlap the end walls. Paste it down over the inner roof.

For the windows cut strips of paper about $\frac{1}{4}$ inch wide. Then cut off pieces $\frac{1}{4}$ inch long. Paste these small squares on the walls, in groups of four nearly touching. Small oblongs may be pasted on for doors; the doors may be cut so that they open outwards.

For the chimney we cut a strip of rather thick paper $1\frac{1}{2}$ inches wide. Fold in two along the length so as to allow an overlap of $\frac{1}{4}$ inch. Paste this down strongly. When it is dry, open it out and make another fold so as to have a square or oblong tube. Cut off a short length for a chimney. When the cottage is quite dry hold the chimney on the ridge of the roof. Cut straight down on each side of it with a knife. Press the chimney into the slots.

The cottage may be varied in many ways: by making it longer and fixing a box at the middle of one side to form a projecting part; by making it L-shaped, and so on.

Study the shapes of cottages you see, and save up your empty matchboxes. Then try arranging the boxes so as to produce interesting cottages of your own design. Soon you will find yourself constructing a matchbox village.

A MATCHBOX CHURCH

FOR THIS model church we need fourteen matchboxes. Six of the boxes are placed flat one on another and pasted together like this. This solid block is then placed with the boxes on end.

Along each side place two boxes; they should just stretch the width of the six boxes on end. The pairs of boxes may be joined by taking out one tray from each pair, and pushing the other half-way between the two boxes.

Paste these pairs of boxes along the base of the block of six boxes.

We now want a tower at one end. We use the remaining four boxes for this. We join the boxes in pairs, with one tray for each pair, in the same way as before. Then we paste the pairs of boxes one on another so as to make a square tower. We fix this tower firmly at one end of the church.

Before going any further see that the structure is quite solid. There should be a strip of paper over every joint, and a piece should be folded and pasted into each part where the tower joins the rest of the church.

For the main roof we want cardboard folded and pasted on in the same way as was the under-roof of the cottage. The two parts at the sides also need roofs. For each of these we fold a strip of

thin card along one edge and up along the other. We paste these in position with strips of paper over the joints.

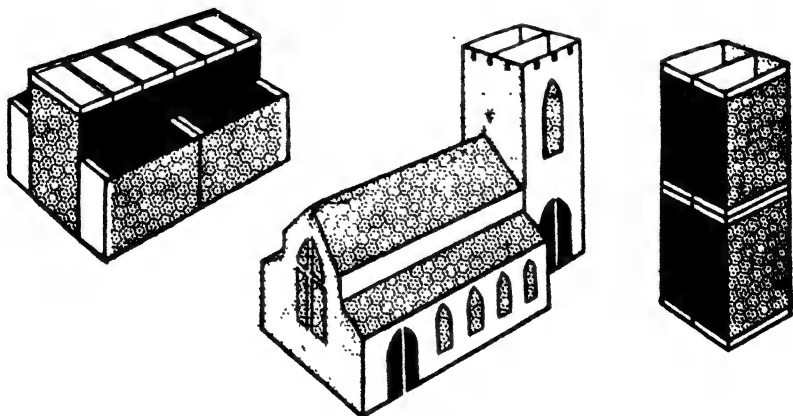
In order to cover the end of the model church opposite the tower, we cut a piece of paper the width of the end. We paste this in position so that it just reaches to the ridge. Then we paste down the projecting part to the roof.

The whole of the church except the roofs may be covered with thin grey paper, though white paper will do. Never attempt to put on too much at once. In covering the tower, for example, we cover two opposite sides, allowing a little overlap at each edge. Then we cover the other two edges. The side next the church may be covered last. A neat way of doing this is to push the lower end of an oblong piece of paper down between the tower and the roof. (Or we can cover this part before putting on the roof.)

Deep red looks very effective for the roofs. We cut the roofs to size so that there is no allowance for overlap at the ends and very little at the eaves.

The windows provide plenty of room for fancy and amusement. We want a big east window at the end opposite to the tower, and windows at the sides. We cut the windows out of paper rather darker than the church walls. We can give the windows either arched or semi-circular tops. The windows can now be decorated with suitable cut-outs in coloured paper. You can use coloured cellophane to get the effect of stained glass.

The main portal can be in the front of the tower. It is cut out



Showing the arrangement of matchboxes for the body and tower of the church.

in dark brown paper so as to have two doors opening outwards. A smaller door can be put in at one side of the church.

The church can be left like that, but there are two very effective additions that can be made. Cut a piece of string the exact length of the ridge. Soak it in gum (not paste) and press it down along the ridge.

The windows may be outlined with matchsticks. For the tops of the windows simply bend matches at the middle and trim with scissors. Gum should be used for fixing the matchsticks in place.

A FLEET OF MOTORS

A GREAT variety of motor-cars and lorries may be made from matchboxes. The pictures on the page opposite show you how to make three of them. Follow the instructions till you get the knack, then strike out on original lines for yourself.

1. Pull out the tray of a matchbox about a third of its length, and open side down. Paste it in this position. Put another tray, open side down, on the box, and paste it there. Paste strips of paper over the joints and over the open end of the matchbox.

Cover with dark blue, or some other colour. The windows may be represented by bits of white paper. Paste a piece of thick paper across the top so as to overhang a little in front. Round off the overhanging corners.

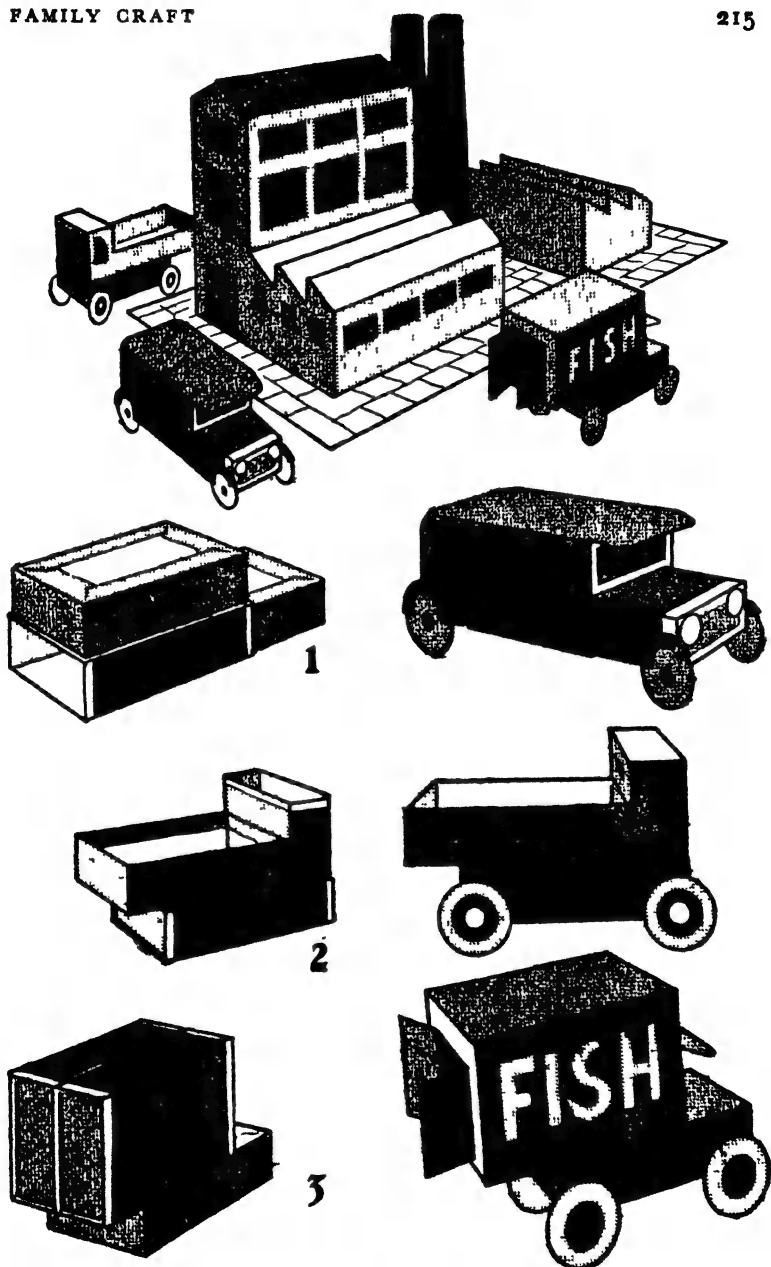
For the wheels draw round a sixpence on thick paper. Cut out four wheels, colour them and paste them on at the sides.

2. To make a lorry, use a knife to cut a matchbox in two through one of the long, narrow faces. Place half the box on end at one end of another box. Paste it in this position with strips of paper over the joints and over the open top. Behind the half-box paste a tray with its open side upward.

The lorry may be covered and wheels fixed on as before.

3. To make a van, paste two boxes one on another. Below them fix a tray with a third of its length projecting at the end, and open side down.

Cover the van with coloured paper. At the back, doors may be fixed which open outward. They are made of rather thick paper, cut up the middle and then cut sideways across the top of the doors. A name may be cut out of paper and pasted on the sides. (Don't try to make the effect too neat.) Wheels are then added as before.



Various types of matchbox motor-cars as described in the text.

Many other charming and amusing variants can be devised. Just let your old matchboxes accumulate, and you have structural material for limitless model-making.

HOW TO MAKE A DARTS-BOARD

IF THERE is an old cork mat available this will do admirably for making a darts-board. Soft wood will do, but it is not so satisfactory as cork. However, it is highly probable that the family or one of its connections will have a cork mat that has seen its best days.

1. The best width across is 17 inches, but a little more than 13 inches will do. We begin by marking out a circle with one of these dimensions. We use a sharp knife to cut out the circle as smoothly as possible, and we finish off the circumference by smoothing it with sandpaper.

2. We have now to draw six circles with their centres at the centre of the outer circle. The radii of these circles are: $6\frac{1}{2}$ inches for the outermost, $6\frac{1}{2}$ inches for the next (thus leaving $\frac{3}{8}$ inch between the circles), $4\frac{1}{8}$ inches and $3\frac{1}{8}$ inches (again leaving $\frac{3}{8}$ inch between the circles), $\frac{5}{8}$ inch and $\frac{1}{4}$ inch (once more leaving $\frac{3}{8}$ inch between).

3. We divide the circumference into twenty equal parts. This can be done with a protractor. Each angle is $360^\circ \div 20 = 18^\circ$. Or we can draw two lines at right angles through the centre, and then divide each of the four quadrants into five equal parts by trial.

We have now got the markings for the board, and we want to fix on them the wires that prevent disputes as to whether a dart is in or out. Any wire that is easy to bend will do. We need about 8 yards of wire.

For the outer circle we cut a piece of wire $6\frac{1}{2}$ inches $\times 2 \times 3\frac{1}{4} = 41\frac{1}{4}$ inches. We have to bend this wire into a circle with fingers and pliers, and make it fit the outer circle on the board. When we have made it fit, we pin it down with small staples. Bent pins, with the heads cut off, do quite well for staples.

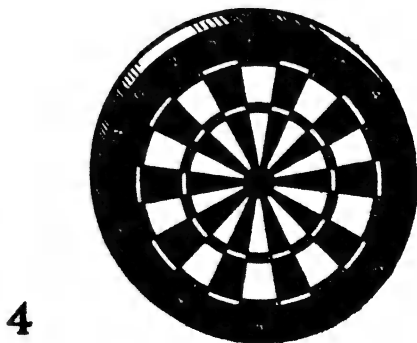
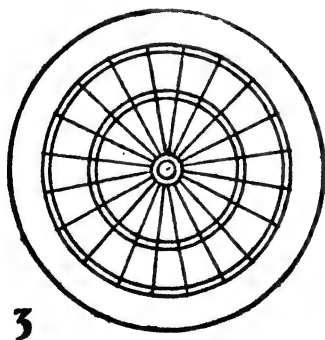
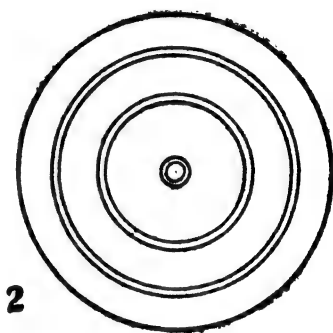
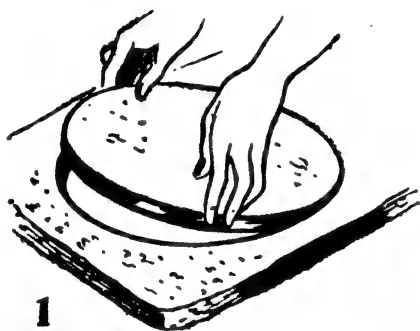
The other circles are fixed in the same way. The lengths of wire required for these circles are: $38\frac{1}{4}$ inches, 26 inches, a little more than $23\frac{1}{2}$ inches, a shade less than 4 inches, and a shade more than $1\frac{1}{4}$ inches.

For the divisions between the scoring spaces we want twenty straight lengths of wire each 6 inches long. These wires are pinned

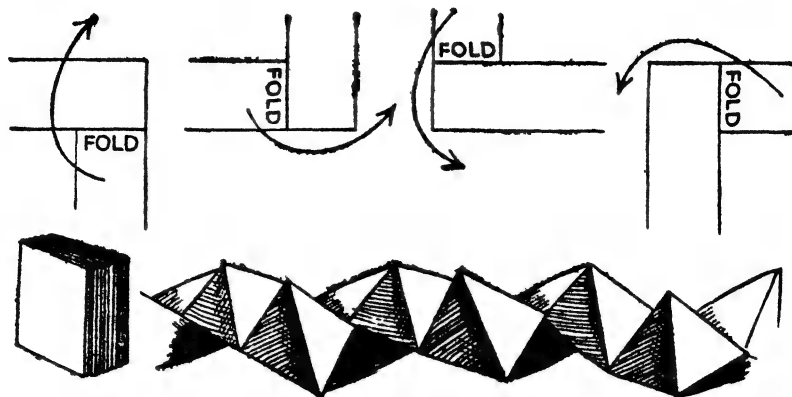
down over the circular wires. They stretch from the outermost of the two small circles to a point just beyond the outermost circle of all.

4. The board may now be painted. Start with one of the sectors; leave the spaces between the wires as they are, and paint the other parts black. In the next sector paint the spaces between the wires red. And so on alternately round the circle. The inner small circle is painted red, and the space round it black.

The numbers may be painted in the space round the outer circle. Or they may be made of twisted wire. The order of the numbers is, going clockwise round the board: 20 (at the top), 1, 18, 4, 13, 6, 10, 15, 2, 17, 3, 19, 7, 16, 8, 11, 14, 9, 12, 5.



The principal stages in making and mounting your own darts-board are described in detail in the text.



To make a festoon, paste together at a right angle the ends of two long paper strips, then fold carefully as shown above.

Finally the cork circle may be mounted on a heavy block of wood to strengthen it and prevent it moving when hit by darts; and the mounted board hung 9 feet from the players.

PARTY OR CHRISTMAS DECORATIONS

It is always good fun to make your own party decorations. Some of them are quite easy to make.

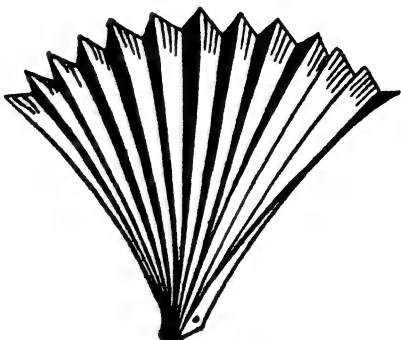
Festoons : We want long strips of thin coloured paper, and a little stiff paste. The strips may be cut about 2 inches wide. We can have either a single colour for each festoon, or we can have two contrasting colours to interlace.

We begin by placing the ends of two strips at right angles, and one over the other. Fix the ends together with a very little paste. Fold the lower strips across the upper. Then fold over the strip which is now below, and so on alternately. The strips may be lengthened by pasting other strips to them. When the festoon is long enough for its purpose fix the outer ends together with paste.

The festoon may be drawn out and used just as it is. A lighter and more lively effect may be obtained in the following way. Before the festoon is drawn out it is square in shape. Fold the square along a diagonal. Then cut out a circle from the middle. Other shapes may be cut out, but circles are very effective. If the festoon is too thick to be cut all in one, it is quite easy to fold it over in parts which are thin enough to be cut.

Fans : Fans are very easily made. We want a sheet of coloured

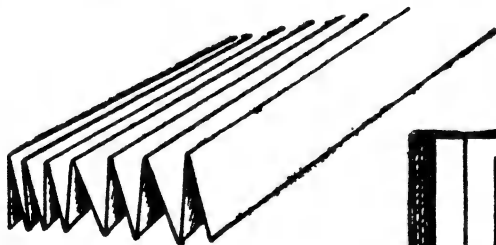
paper about 10 inches wide and 18 inches long. We start at one end, fold $\frac{1}{2}$ inch forward, then backward and forward alternately, until the whole sheet is in pleats. We squeeze up one end, tie it with string, and then open out the other end.



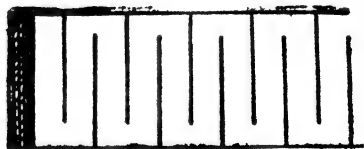
Decorative fan.

Before opening out the fan the outer edge may be frilled. All that is needed is to make half a dozen snips with the scissors along the folded edge to a depth of about an inch. If you like, cuts may be also made in the pleats, before the fan is opened out.

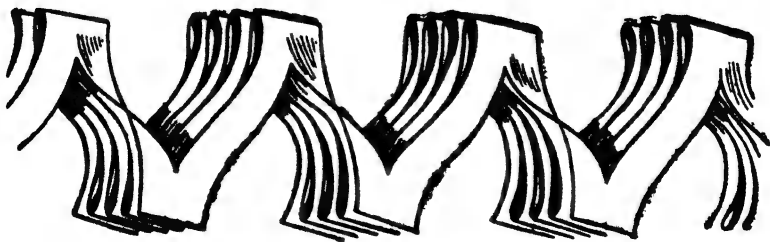
Hangings: Each of these hangings requires a large sheet of paper, about the size of a double sheet of newspaper. We start at one end and fold the paper in pleats about 2 inches deep. We begin near one end and make cuts with scissors about $\frac{1}{2}$ inch apart along one edge; the cuts should go nearly across, but care should be taken that they do not go quite across. (*See the picture below.*)



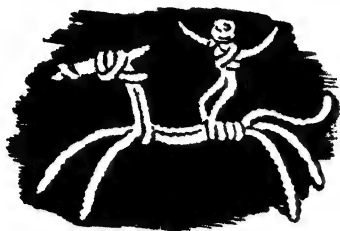
Coloured paper folded in 2-inch pleats.



Position of scissors cuts.



Gay hangings for Christmas are easily made - the finished effect



The circus-rider.

Now cut through from the other side, half-way between the previous cuts.

Open out the hanging and hold it with the cuts horizontal. It makes a most effective decoration.

PIPE-CLEANER ANTICS

PLENTY OF good fun can be had with pipe-cleaners, especially if each guest at a dinner-party is given a packet of cleaners to play with, and a prize offered for the best creation.

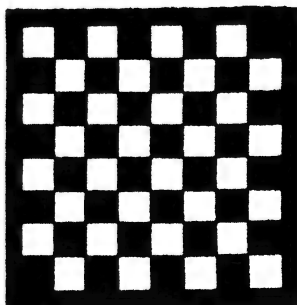
As an example of what can be done look at the circus-rider. We place three cleaners side by side. A little behind half-way we wrap another cleaner round them three times. We take care to have the three cleaners flat, and we allow the ends of the fourth to stick out.

Now take the shorter end, leave the middle cleaner straight out for a tail, and bend the other two into hind legs, leaving part for the body. Bend the front legs, again leaving part for the body. Wrap another cleaner round the first three, again keeping them flat. Bend the ends into neck and head. Thicken the head by wrapping another cleaner round it; use the ends for ears.

Give the rider long arms; wrap a cleaner round the upright part so as to make a stumpy body with the arms sticking out at the sides. Make the head by wrapping another cleaner round the top of the upright part; use one end for a long nose.

A CHESS- OR DRAUGHTS-BOARD

A SERVICEABLE and elegant chessboard may be made in the following way. We begin by cutting out three or more squares of cardboard, each 11 inches square. We fix them together with paste, taking care to cover evenly each surface that is to be stuck. Then we leave the cards to dry for several days under pressure. Take care that the weights are



Pattern for your board.

evenly placed, especially round the edges. The board should now be hard, firm and flat.

Bind the edges of the board with binding cloth or passe-partout. Then cover the board with paper, leaving a narrow edge of the binding all round. Again leave the board to dry under pressure.

In the middle of the board mark out lightly but exactly a 10-inch square. Divide it into $1\frac{1}{4}$ -inch squares.

We now want two sheets of rather thin paper, black and white, or other contrasting colours. We rule oblongs 10 inches by 5 inches, and divide each into $1\frac{1}{4}$ -inch squares. We cut out the squares with great exactness, and paste them on the board in alternating colours. A narrow strip of black may be pasted round the edge. Leave to dry under pressure.

Finally a coat of copal varnish may be given to the board.

DOLLS' HOUSES THAT GROW

HERE IS a most desirable kind of residence. Begin with a single room, and add the rest of the house room by room as time and circumstances permit. Could doll want anything better?

A boot-box is just the size for one of the rooms; it is big enough for furniture that we can handle, and it will form part of a house not too big for storage.

Let us think out the size of house we want eventually. For a small house we may have two rooms, one over the other, and two others backing on these. Or we can have two rooms side by side on the ground floor, two rooms above these, and four others backing on them. We might aim at an even bigger house with three floors; but there is no end to what one can do.

We start with a single box. At one end we mark out the panes of a window, and we cut out the small oblong with a sharp penknife or a razor blade.

We can make the room stronger in two ways. First, we can fix sticking-paper over all the joints. Second, we can reinforce the cardboard with lengths of builders' laths. The laths had better be smoothed with coarse sandpaper, but they need not be too carefully rubbed down.

We cut four lengths of lath to fit tightly inside the front of the box. They should be fixed to one another with toy-makers' pins. Ordinary pins will do, but if you use them they have to be hammered in very carefully or they will bend most maddeningly.

When two rooms are being fixed together, they can be connected by driving tacks through the laths. When the house is as high as we want it, laths from top to bottom outside make it very strong. If we cannot place the laths flat on the table we can hold a flat-iron under the lower lath whilst tacks are being hammered in. All the joints between the rooms should be strongly covered with gummed paper or pasted paper.

We can have plenty of fun with interior decorations. Cover the window with cellophane, and the walls with small-patterned wallpaper or with plain paper to use as a background for decorative cut-outs. Light-coloured paper makes a good ceiling.

There should be at least one door. Cut out a suitable oblong for this, and when another room is joined on connect the two by means of a door made of cardboard and gummed cloth.

Next you can make a staircase. Use thin laths, cut them in two down the middle, cut off one-inch lengths, and pin these together to make steps. The illustration shows how the steps can be arranged to run up a side wall and then up the back wall.

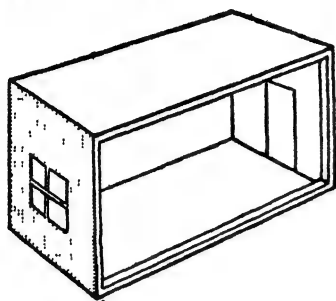
The stairs can be finished off with a handrail of thin wood. You can get a handsome effect by painting the stairs black, with deep red paper as a carpet.

If you like you can buy furniture for the rooms, and if it is a little out of scale, that does not greatly matter. But there are plenty of things you can make. Six matchboxes joined together, with boot-buttons for handles, make an elegant chest of drawers. To make a divan place a matchbox flat on the table; put another behind it on its long narrow edge; across each end put a box on its long narrow edge. Paste the boxes together; paste paper across the joints; then cover decoratively. Small pictures may be mounted with passe-partout or gummed paper, and fixed on the walls with a spot of gum or paste. A fireplace may be made by pasting two matchboxes side by side, with a piece of cardboard overhanging slightly at the front and ends.

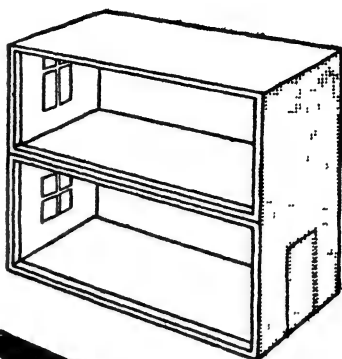
FLEET OF SELF-PROPELLING BOATS

YOU CAN make your boats all shapes and sizes but the one we shall describe will serve as a prototype for all.

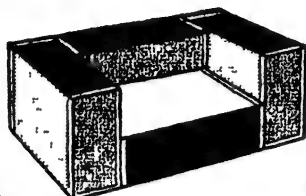
From a bottle cork or a piece of old cork bath-mat cut a wedge-shaped piece like the body of the boat on page 224. The end of the wedge is the stern. It must come to a fine edge and be level



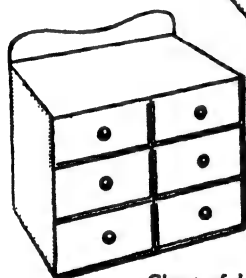
Single room ready for furnishing.



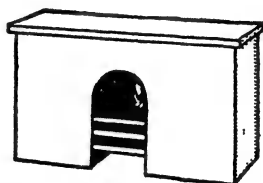
Two rooms joined together.



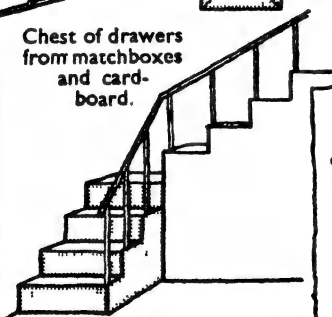
The divan can be covered with coloured paper.



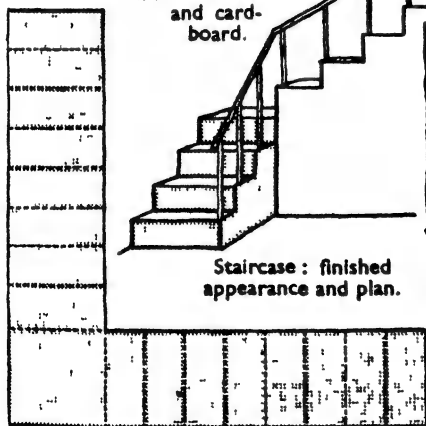
Chest of drawers from matchboxes and cardboard.



Fireplace built with two matchboxes and cardboard.

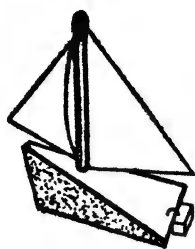


Staircase : finished appearance and plan.



Design for wallpaper.

Here are some ideas for building and furnishing a Doll's House.



Camphor boat. with the surface of the water. With a tiny staple or wire, fasten to the middle of the stern a small piece of camphor. This makes the boat move as soon as it touches the water.

Stick a match in the centre of the deck for the mast and glue to it a piece of coloured paper for the sail. When the little boat is placed on the water it begins to move about in the most extraordinary way. It goes on moving almost indefinitely.

The reason for this exciting behaviour is that the surface of water exerts a pull on everything on it. The camphor slowly dissolves and so weakens the pull at the back of the little boat. The greater pull in front draws the boat along.

A FAMILY PORTRAIT GALLERY

THIS IS one of the most amusing family diversions. Like a great many other things, it is not nearly so hard as it sounds.

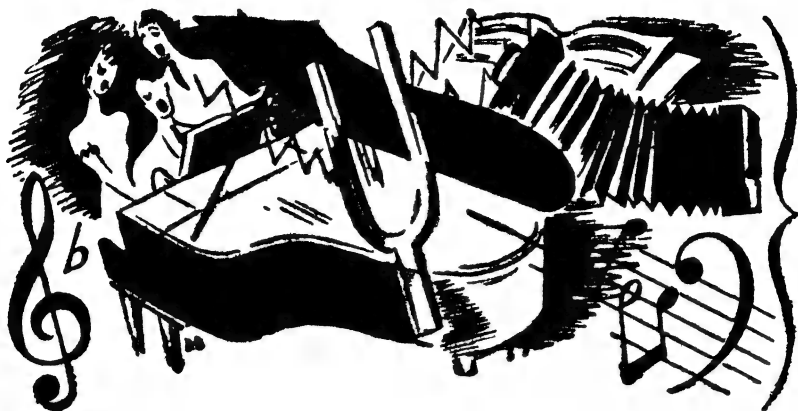
Each competitor has a pair of scissors and a piece of paper about 3 inches square. No other apparatus is allowed; there must, for example, be no drawing. Three minutes is allowed to cut out a profile of some member of the family.

The portraits are numbered, and displayed against a contrasting background. The company are given pencils and papers, and they then have to guess whom each portrait is intended for. The winner is the one correctly guessed by most people.

It is surprising that people who cannot draw can often get a recognisable portrait with the scissors, perhaps because the method compels boldness.

The best efforts may be mounted in a small album, to be added to from time to time. Each portrait should be signed by the artist.





Songs for Home and Party

JOHN PEEL

Words · J. W. Graves.

Tune : Traditional air.



1. D' ye ken John Peel with his coat so grey? D' ye



ken John Peel at the break of day? D' ye ken John Peel, when he's



far, far a-way, With his hounds and his horn in the morn - ing?

Repeat for chorus.

Chorus :

For the sound of his horn brought me from my bed.
And the cry of his hounds, which he oft-times led,
Peel's " View Hallo! " would awaken the dead,
Or the fox from his lair in the morning.

2. Yes, I ken John Peel and Ruby too,
 Ranter and Ringwood, Bellman and True,
 From a find to a check, from a check to a view,
 From a view to a death in the morning.

Chorus.

3. Then here's to John Peel, from my heart and soul,
 Let's drink to his health, let's finish the bowl,
 We'll follow John Peel, thro' fair and thro' foul,
 We shall want a good hunt in the morning.

Chorus.

4. D'ye ken John Peel, with his coat so grey?
 He lived at Troutbeck once on a day.
 Now he has gone, far, far away,
 We shall ne'er hear his voice in the morning.

Chorus.

WIDDICOMBE FAIR

Old Devonshire Song.



1. Tom Pearce, Tom Pearce, lend me your grey mare, (All along, out along, down along lee), For I



wants to go to Wid-di-combe Fair, Wi' Bill Brewer, Jan Stewer, Peter Gurney, Peter Davy, Dan'l



Whiddon, Harry Hawk, Old Uncle Tom Cobleigh and all . . . Old Uncle Tom Cobleigh and all.

2. And when shall I see again my grey mare?
 By Friday soon or Saturday noon.
 Wi' Bill Brewer, etc.
3. Then Friday came and Saturday noon,
 Tom Pearce's old mare hath not trotted home.
 Wi' Bill Brewer, etc.



. Old Uncle Tom Cobleigh and all.

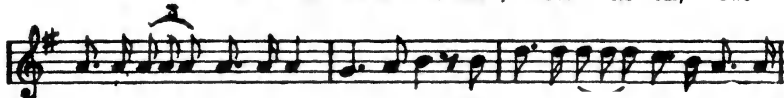
4. So Tom Pearce he got up to the top of the hill,
And he see'd his old mare a-making her will—
Wi' Bill Brewer, etc.
5. So Tom Pearce's old mare her took sick and died,
And Tom he sat down on a stone and he cried—
Wi' Bill Brewer, etc.
6. But this isn't the end of this shocking affair,
Nor, tho' they be dead, of the horrid career,
Of Bill Brewer, etc.
7. When the wind whistles cold on the moor of a night,
Tom Pearce's old mare doth appear ghastly white—
Wi' Bill Brewer, etc.
8. And all the night long be heard skirling and groans
From Tom Pearce's old mare and a rattling of bones—
Wi' Bill Brewer, etc.

[By kind permission of Messrs. Methuen and Co., Ltd.]

MADEMOISELLE FROM ARMENTIÈRES



1. Two Ger-man officers cross'd the Rhine, Par-lez vous, Two



3 officers cross'd the Rhine, Par-lez vous, Two German officers cross'd the Rhine to



kiss the women and drink the wine, In-ky, pin-ky, par-lez vous.

2. They came to an inn at the top of the rise,
Parlez vous,
A well-known inn of enormous size,
Parlez vous,
They saw a maiden all blushes and sighs
And both together said "D— her eyes",
Inky, pinky, parlez vous.

3. Oh, landlord, have you a daughter fair,
 Parlez vous,
 Oh, landlord, have you a daughter fair,
 Parlez vous,
 Oh, landlord have you a daughter fair,
 With lily-white arms and golden hair?
 Inky, pinky, parlez vous. *Etc.*

CLEMENTINE

*Words and music by
 Percy Montrose.*



1. In a cav-ern, in a can-yon, Ex-ca-va-ting for a
Chorus: Oh, my dar-ling, oh, my dar-ling, Oh, my dar-ling Cle-men-



mine, Dwelt a mi-ner, for-ty ni-ner, And his daughter Clementine.
 tine! Thou art lost and gone for ev-er, Dread-ful sor-ry, Cle-men-tine.

2. Light she was and like a fairy,
 And her shoes were number nine,
 Herring-boxes without topses
 Sandals were for Clementine.

Chorus.

3. Drove she ducklings to the water
 Every morning just at nine,
 Hit her foot against a splinter,
 Fell into the foaming brine.

Chorus.

4. Saw her lips above the water
 Blowing bubbles mighty fine,
 But, alas! I am no swimmer,
 So I lost my Clementine.

Chorus.

5. In my dreams she still doth haunt me,
 Robed in garlands soaked in brine,
 Though in life I used to hug her,
 Now she's dead I draw the line.

Chorus.

6. In the canyon near the water,
 Where the sunlight doth incline,
 There grow posies of red rosies,
 Fertilised by Clementine.

Chorus.

7. Then the miner, forty-niner,
 Soon began to peak and pine,
 Thought he oughter jine his daughter;
 Now he's with his Clementine.

Chorus.

8. How I missed her, how I missed her,
 How I missed my Clementine!
 But I kissed her little sister,
 And forgot my Clementine.

Chorus.

ROUND—COME FOLLOW

John Hilton. (1652.)



1. Come, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low me;



2. Whithers shall I fol-low, fol-low, fol-low, whithers shall I fol-low, fol-low, thee?



3. To the green-wood, to the green-wood, to the green-wood, green-wood tree.

DRINK TO ME ONLY

*Words: Ben Jonson.**Tune: R. Mellish (1806).*

1. Drink to me on - ly with thine eyes, and I will pledge with



mine; Or leave a kiss but in the cup, And I'll not look for



wine. The thirst that from the soul doth rise, Doth ask a drink di-



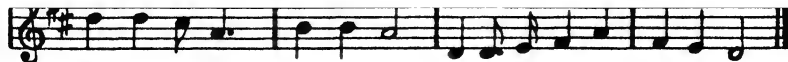
vine: But might I of Jove's nec-tar sup I would not change for thine.

2. I sent thee late a rosy wreath,
 Not so much honouring thee,
 As giving it a hope that there
 It could not wither'd be,
 But thou thereon didst only breathe
 And sent'st it back to me:
 Since when it grows and smells, I swear,
 Not of itself, but thee!

UNDER THE SPREADING CHESTNUT TREE



Under the spreading chestnut tree, Where I met you and you met me.



Oh, how hap - py we should be, Under the spreading chestnut tree.

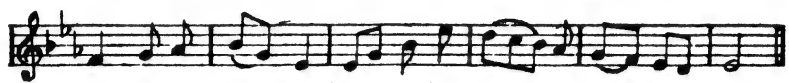
EARLY ONE MORNING

English Folk-Song.

1. Ear- ly one morn-ing just as the sun was ri- sing, I

Chorus:

heard a mai- den sing- ing in the val- ley be- low "Oh, don't de- ceive me,



Oh, nev- er leave me, How could you use a poor mai- den so."

2. "O gay is the garland and fresh are the roses,
I've culled from the garden to bind on thy brow.
"Oh, don't deceive", etc.
3. Thus sang the poor maiden, her sorrows bewailing,
Thus sang the poor maiden in the valley below.
"Oh, don't deceive", etc.

WHAT SHALL WE DO WITH A DRUNKEN SAILOR?

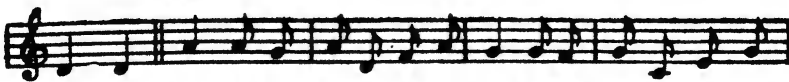
One of the two sea shanties allowed to be used in the Royal Navy when marching around the capstan in former days.



1. What shall we do with a drunken sail- or? What shall we do with a



drunken sail- or? What shall we do with a drunken sail- or? Ear- ly in the

Chorus:

morn- ing. Hoo- ray and up she ris- es, Hoo- ray and up she ris- es,



Hoo - ray and up she ris - es, Ear - ly in the morn-ing.

2. Put him in the long boat and make him bail her. (3 times)
Early in the morning.

Hooray, etc.

3. What shall we do with a drunken soldier? (3 times)
Early in the morning.

Hooray, etc.

4. Put him in the guardroom till he gets sober. (3 times)
Early in the morning.

Hooray, etc.

By kind permission of Messrs. Brown, Son & Ferguson, Ltd.

THE KEEL ROW

Tyneside Song.



1. As I cam' doon the Sandgate, the Sandgate, the Sandgate, As

Chorus:



I cam' doon the Sandgate, I heard a lass - ie sing. "Oh,



mer-ry may the keel row, the keel row, the keel row, O



mer-ry may the keel row, the ship my lad - die's in."

2. "My love he wears a bonnet, a bonnet, a bonnet,
A snawy rose upon it,
A dimple in his chin."

Chorus.

3. And soon I heard her lover, her lover, her lover,
Had landed from the Rover,
And joined her in this strain.

Chorus.

AUPRÈS DE MA BLONDE

Old French Marching Song.



Chorus:



2. Tous les oiseaux du monde vont y faire leurs nids,
Tous les oiseaux du monde vont y faire leurs nids,
La caille, la tourterelle, et la jolie perdrix.

Chorus.

3. La caille, la tourterelle, et la jolie perdrix,
La caille, la tourterelle, et la jolie perdrix,
Et la douce colombe, qui chante jour et nuit.

Chorus.

4. Et la douce colombe, qui chante jour et nuit.
Et la douce colombe, qui chante jour et nuit.
Ell' chante pour les filles qui n'ont pas de mari.

Chorus.

5. Ell' chante pour les filles qui n'ont pas de mari,
 Ell' chante pour les filles qui n'ont pas de mari,
 C'est pas pour moi qu'ell' chante, car j'en ai-t-un joli.

Chorus.

6. C'est pas pour moi qu'ell' chante, car j'en ai-t-un joli,
 C'est pas pour moi qu'ell' chante, car j'en ai-t-un joli,
 Il est dans la Hollande, les Hollandais l'ont pris.

Chorus.

7. Il est dans la Hollande, les Hollandais l'ont pris.
 Il est dans la Hollande, les Hollandais l'ont pris.
 Que donneriez-vous, ma belle, pour voir votre mari?

Chorus.

8. Je donnerais Versailles, Paris, et Saint-Denis,
 Je donnerais Versailles, Paris, et Saint-Denis,
 Le royaum' de mon père, celui d'ma mère aussi.

Chorus.

COMIN' THROUGH THE RYE



1. Gin a bo-dy meet a bo - dy, Comin'through the Rye,



Gin a body kiss a body, need a body cry?

Chorus :



Il - ka lassie has her lad-die, Nane, they say, ha'e I. Yet



a' the lads they smile at me when com-in' thro' the Rye.

2. Gin a body meet a body,
Comin' frae the toon.
Gin a body greet a body,
Need a body froon?

Chorus.

3. Amang the train there is a swain
I dearly love mysel',
But what's his name or whar's his hame
I dinna care to tell.

Chorus.

FRANKIE AND JOHNNIE

*American popular song.
(There are many variations.)*



1. Fran - kie and John - nie were lovers, as every - body knows.



She paid a hun - dred dol - lars for that boy a suit of



clothes. He was her man— But he done her wrong

2. Frankie went down to the corner, ordered a bottle of beer,
Frankie says to the barman, "Has my Johnnie been here?"
He was her man—but he done her wrong.
3. The barman says to Miss Frankie, "Frankie, I can't tell yo'
no lie,
Your man was here just an hour ago, makin' up to Nellie Bly."
He was her man—but he done her wrong.
4. Frankie went out to the pawnshop, bought her a big tommy gun,
Started to look for her Johnnie, sure, she didn't get it for fun.
He was her man—but he done her wrong.



"He was her man—but he done her wrong."

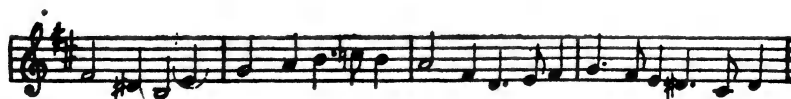
5. Frankie pumped shots into Johnnie, down from his head to his knees.
Shot him up proper, did Frankie, as pretty as you please.
He was her man—but he done her wrong.
6. "Oh, roll me over gently, roll me over slow,
Roll me over on the right side, 'cause the left one hurts me so.
He was her man—but he done her wrong.
7. The sheriff come round the next morning; said it was all for the best,
He said, "Your loving Johnnie was just one goddamned pest!"
He was her man—but he done her wrong.
8. Frankie was a good little girlie, as everybody knows,
So the kind-hearted judge and the jury, they let little Frankie go.
He was her man—but he done her wrong.
9. This story has no moral, as you'll see if you sing it again,
It only goes to show there ain't much good in men.
He was her man—but he done her wrong.

GREENSLEEVES

Tune: old traditional.



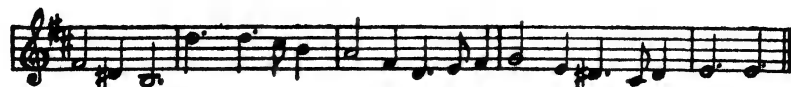
A - las, my love, ye do me wrong, To cast me off dis-



curteously, And I have lov-ed you so long, De-light-ing in your



companie. Greensleeves was all my joy, — Green - sleeves was



myde-light, Greensleeves was my heart of gold, Who but my Lady Greensleeves.

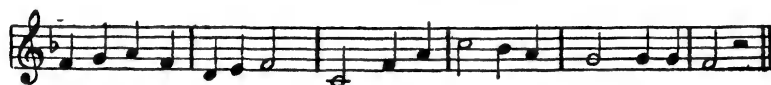
WALTZING MATILDA

Australian Folk-Song.

1. Up came a bag-man to sit beside the bil-a-bong, Sat in the



shade of a cool-ic-bar tree, And he sang as he sat and

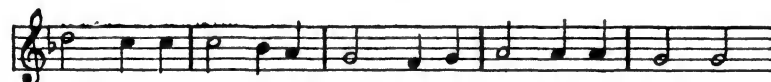


rest-ed by the bil-a-bong, "Who'll come a-waltzing Ma - til - da with me?"

Chorus :



"Waltz - ing Ma - til - da, Waltz-ing Ma - til - da, Who'll come a



waltz - ing Ma - til - da with me," And he sang as he sat and



rest-ed by the bil-a-bong, "Who'll come a-waltzing Ma - til - da with me?"

2. Up came a jumback to drink from the bilabong,
 Up jumped the bagman and seized him with glee,
 And he sang as he stuffed that jumback in his tucker-bag,
 "Who'll come a-waltzing Matilda with me?"

Chorus.

3. Up came the captain riding on his thoroughbred,
 Up came the troopers, one, two, three—
 "Where's that jolly jumback you've got in your tucker-bag?
 You'll come a-waltzing Matilda with me."

Chorus.

4. Up jumped the bagman and leapt into the bilabong,
 "You'll never take me alive," said he.
 And his ghost may be heard as you walk beside the bilabong.
 Who'll come a-waltzing Matilda with me? "

Chorus.

Bagman—a poacher. Bilabong—a pool. Waltzing Matilda—to be hanged.

DIXIE LAND

American Civil War Song. Many variants of words exist, mostly nonsensical—the tune was a marching song of the Southern States.



1. I wish I was in the land of cot-ton, Old times dar am
 In Dix-ie land, where I was born in, Ear-ly on one



not for-got-ten, Look a-way, look a-way, look a-way, Dix-ie land.
 frosty mornin'; Look a-way, look a-way, look a-way, Dix-ie land.

Chorus :



Oh, I wish I was in Dix-ie, I do, I do; In Dix-ie land I'll



take my stand, To lib and die in Dix-ie, A-way, a-way, a-way down south in



Dix-ie, A-way, a-way, a-way down south in Dix-ie.

2. Ole missus marry Will de weaver,
 William was a gay deceiver.
 Look away, etc.
 Ole missus acted de foolish part,
 And died for a man dat broke her heart.
 Look away, etc.

Chorus.

3. Now, here's health to the next ole missus,
An' all the girls dat want to kiss us.

Look away, etc.

But if you want to drive away sorrow,
Come and hear this song to-morrow.

Look away, etc.

Chorus.

LITTLE BROWN JUG



1. My wife and I lived all a-lone in a lit-tle log hut we



called our own; She loved gin and I love rum—I tell you what, we'd lots of fun.

Chorus:



Ha! ha! ha! You and me, Little brown jug, don't I love thee!



Ha! ha! ha! You and me, Little brown jug, don't I love thee.

2. When I go toiling to my farm
I take little brown jug under my arm;
I place it under a shady tree—
Little brown jug, 'tis you and me.

Ha! ha! ha! etc.

3. If I'd a cow that gave such milk
I'd clothe her in the finest silk;
I'd feed her on the choicest hay,
And milk her forty times a day.

Ha! ha! ha! etc.

JUST TO REMIND YOU

OLD FOLKS AT HOME

1. Way down upon de Swanee River,
Far, far away,
Dere's wha my heart is turning ever,
Dere's wha de old folks stay.
All up and down de whole creation,
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

Chorus :

All de world am sad and dreary,
Ev'rywhere I roam ;
Oh, darkies, how my heart grows weary !
Far from the old folks at home.

2. All roun' de little farm I wandered
When I was young ;
Den many happy days I squander'd,
Many de songs I sung.
When I was playing with my brother,
Happy was I ;
Oh ! take me to my kind old mother,
There let me live and die.

All de world, etc.



3. One little hut among the bushes,
One that I love,
Still sadly to my mem'ry rushes,
No matter where I rove.
When will I see de bees a-humming
All roun' de comb ?
When will I hear de banjo tumming,
Down in my good old home ?

All de world, etc.

OLD KING COLE



1. Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe,
And he called for his bowl,
And he called for his fiddlers three.
Ev'ry fiddler had a fine fiddle,
And a very fine fiddle had he.
Tweedle dee, tweedle dee, tweedle dee, tweedle dee,
With King Cole and his fiddlers three.
2. Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe,
And he called for his bowl,
And he called for his flautists three.
Ev'ry flautist had a fine flute,
And a very fine flute had he.
Tootle toot, tootle toot, tootle toot, tootle toot,
With King Cole and his flautists three.
3. Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe,
And he called for his bowl,
And he called for his trumpeters three.
Ev'ry trumpeter had a fine trumpet,
And a very fine trumpet had he.
Poo-poo-poo, poo-poo-poo, poo-poo-poo, poo-poo-poo,
With King Cole and his trumpeters three.

4. Old King Cole was a merry old soul,
And a merry old soul was he;
He called for his pipe,
And he called for his bowl,
And he called for his drummers three.
Ev'ry drummer had a fine drum,
And a very fine drum had he.
Rrub-a-dub, rrub-a-dub, rrub-a-dub, rrub-a-dub,
With King Cole and his drummers three.

POLLY-WOLLY-DOODLE



1. Oh, I went down South for to see my Sal,
Sing Polly-wolly-doodle all the day;
My Sally am a spunky girl,
Sing Polly-wolly-doodle all the day.

Chorus :

Fare thee well, Fare well,
Fare thee well, Fare well,
Fare thee well, my fairy fay,
For I'm goin' to Louisiana,
For to see my Susyanna,
Sing Polly-wolly-doodle all the day.

2. Oh, my Sal, she am a maiden fair,
Sing Polly-wolly-doodle all the day,
With laughing eyes and curly hair,
Sing Polly-wolly-doodle all the day.

Fare thee well, etc.

3. I came to a river and couldn't get across,
Sing Polly-wolly-doodle all the day,
I jumped on a nigger and tho't he was a hoss,
Sing Polly-wolly-doodle all the day.

Fare thee well, etc.

4. A grasshopper sitting on a railroad track,
Sing Polly-wolly-doodle all the day,
A-picking his teeth with a carpet tack,
Sing Polly-wolly-doodle all the day.

Fare thee well, etc.

ANNIE LAURIE

1. Maxwellton braes are bonnie,
Where early fa's the dew,
And 'twas there that Annie Laurie
Gave me her promise true;
Gave me her promise true,
Which ne'er forgot will be.
And for bonnie Annie Laurie
I'd lay me doon and dee.
2. Her brow is like the snowdrift,
Her throat is like the swan;
Her face it is the fairest
That e'er the sun shone on;
That e'er the sun shone on,
And dark blue is her e'e,
And for bonnie Annie Laurie
I'd lay me doon and dee.



3. Like dew on th' gowan lying
 Is th' fa' o' her fairy feet,
 And like winds in summer sighing,
 Her voice is low and sweet,
 Her voice is low and sweet,
 And she's a' the world to me,
 And for bonnie Annie Laurie
 I'd lay me doon and dee.

HOME, SWEET HOME !

1. 'Mid pleasures and palaces though we may roam,
 Be it ever so humble, there's no place like home !
 A charm from the skies seems to hallow us there,
 Which, seek through the world, ne'er is met with elsewhere.



Chorus :

Home! home! sweet, sweet
 home!

There's no place like home,
 there's no place like home!

2. An exile from home, splendour dazzles in vain,
 O give me my lowly thatched cottage again !
 The birds singing gaily, that came at my call,
 Give me them, with the peace of mind dearer than all.

Home! home! sweet, sweet home! etc.

JOHN BROWN'S BODY

1. John Brown's body lies a-mould'ring in the grave,
 John Brown's body lies a-mould'ring in the grave,
 John Brown's body lies a-mould'ring in the grave,
 But his soul goes marching on.

Chorus :

Glory, glory, Hallelujah !
 Glory, glory, Hallelujah !
 Glory, glory, Hallelujah !
 His soul goes marching on.

2. The stars of heaven are looking kindly down,
 The stars of heaven are looking kindly down,
 The stars of heaven are looking kindly down,
 On the grave of old John Brown.



Glory, glory, Hallelujah ! etc.

3. He's gone to be a soldier in the army of the Lord,
 He's gone to be a soldier in the army of the Lord,
 He's gone to be a soldier in the army of the Lord,
 And his soul goes marching on.

Glory, glory, Hallelujah ! etc.

HERE'S TO THE MAIDEN

1. Here's to the maiden of bashful fifteen;
 Here's to the widow of fifty;
 Here's to the flaunting extravagant queen,
 And here's to the housewife that's thrifty.

Chorus :

Let the toast pass ! Drink to the lass !
 I'll warrant she'll prove an excuse for the glass. (*Repeat*).

2. Here's to the charmer whose dimples we prize;
 Now to the maid who has none, sir;
 Here's to the girl with a pair of blue eyes,
 And here's to the nymph with but one, sir.
 Let the toast pass ! Drink to the lass ! etc.

3. Here's to the maid with a bosom of snow;
 Now to her that's as brown as a berry;
 Here's to the wife with a face full of woe,
 And now to the damsel that's merry.

Let the toast pass! Drink to the lass! etc.

4. For let 'em be clumsy, or let 'em be slim,
 Young or ancient, I care not a feather;
 So fill up your glasses, nay, fill to the brim,
 And let us e'en toast them together.

Let the toast pass! Drink to the lass! etc.

AULD LANG SYNE

1. Should auld acquaintance be forgot,
 And never brought to mind?
 Should auld acquaintance be forgot,
 And days of auld lang syne?

Chorus :

For auld lang syne, my dear,
 For auld lang syne;
 We'll tak' a cup o' kindness yet
 For auld lang syne.

2. And here's a hand, my trusty frien',
 And gie's a hand o' thine;
 We'll tak' a richt gude willie waught,
 For auld land syne.

For auld lang syne, my dear, etc.





Simple Conjuring

Yes, you can be a conjurer. Anyone can, for anyone can learn a few tricks. But if you want to be a *good* conjurer you must learn how to present your tricks.

Begin with yourself—your personality. Can you smile so that your audience will smile? Can you make a joke so that your audience will like you? Can you say simple sincere things so that your audience will be disarmed and feel: "He's much too simple to take us in, but we like him all the more for that"? Cultivate an easy, cheerful manner—not too slick; and remember that from the moment you face an audience you are to be, not merely an exhibitor of tricks, but an *entertainer*.

Here are three rules which every conjurer should observe:

Never inform your audience beforehand of the effect you are going to produce. A trick should come as a surprise, and if you tell them what is to happen, you lose the dramatic value of the surprise. Besides, you work under a handicap, because the members of your audience are forewarned as to what to expect.

The second is: Never repeat a trick before the same audience. Having seen the trick once, they will notice unusual movements for which they could not previously account but which will now give you away. "Do it again!" they will say. Pay no heed, but go ahead with your next trick.

Finally, keep your audience literally in front of you. Do not let them view you from the sides or from behind. Thus you will con-

trol exactly what you want them to see and conceal all that must be hidden from their view if the trick is to succeed. Not only the amateur but the successful conjurer should keep these rules in mind.

EGGS FROM NOWHERE

"WHY KEEP hens?" you ask the audience. "I can obtain as many eggs as I require at any time of the day or night."

What is more, you can prove your assertion right away by producing half-a-dozen eggs from nowhere.

Borrowing a hat, you place it on a small table and put a crumpled-up handkerchief inside, explaining that this is to prevent the eggs from being broken.

At the back of the table—which, by the way, is covered with a cloth—is another handkerchief.

Pick up this handkerchief and exhibit it back and front. Now fold it in half, holding it lengthways, with the two top corners in your left hand and the two bottom corners in your right.

The left hand is now slowly lowered above the hat. You make a clucking noise, and, from the tunnel formed by the folded handkerchief, an egg is seen to emerge and drop into the hat.

You can repeat this as often as you wish. Then, when the hat should be bulging with eggs, pick it up, cry "Catch!" and make as if to throw the contents over your audience.

Everyone ducks, but to their astonishment the eggs have vanished.

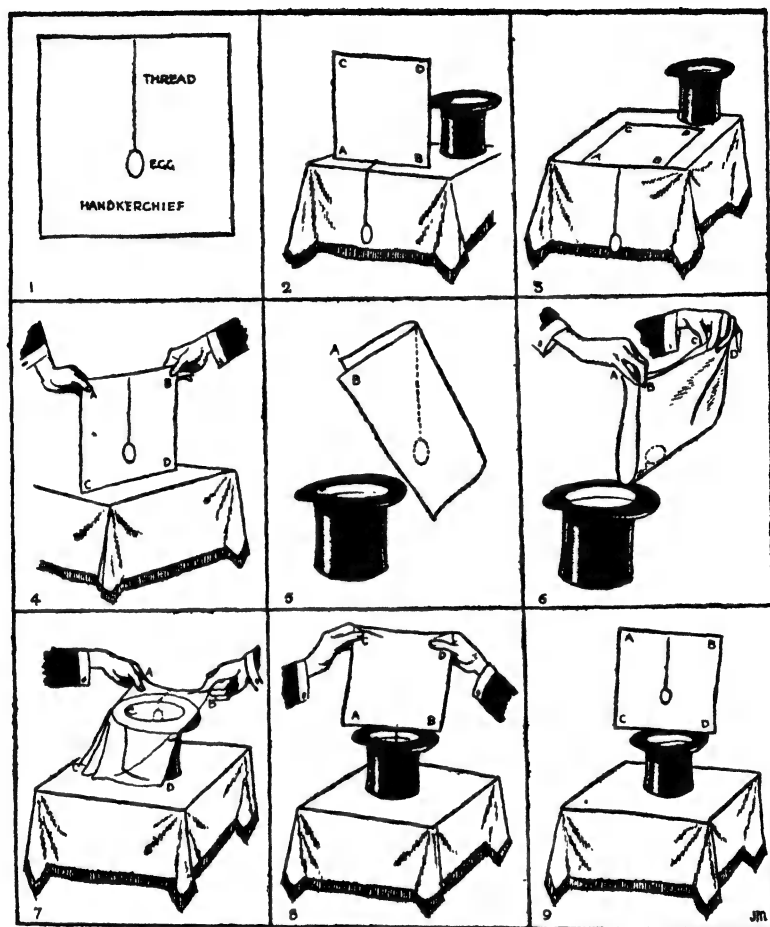
What they don't know: Here are your preliminary preparations. Procure an egg and pierce a small hole at top and bottom, at the same time breaking the yolk.

Suck out the contents, and your egg is ready for its work.

Break off about an inch of a match and shave it with a knife till it is thin enough to go through the hole. Tie a length of white thread midway. Now insert the piece of match into the egg so that the egg can be suspended by the thread. Seal up the hole with a spot of wax and touch up with white paint.

Sew the end of the thread to the hem of a white handkerchief so that when the handkerchief is held by two corners, the egg dangles somewhere near the centre.

The handkerchief is placed ready for use on the table with the attached egg hanging behind the table, and hidden from view.



Eggs from Nowhere. 1. Hollow egg attached to hem by thread. 2. Hold at C and D and turn handkerchief to prove it is empty. 3. Lay flat on table. 4. Pick up at A and B. 5. Fold A and B together. 6. Clutch CD in one hand; AB in other. Tip out egg into hat. 7. Place handkerchief over hat. 8. Raise by C and D, and drop handkerchief over brim. 9. Raise by A and B, and proceed as from 4.

Now pick up the handkerchief by the two front corners, taking care that the suspended egg remains below the level of the table, and show the handkerchief back and front to prove that there is

nothing in it. You can see from Fig. 2 that the handkerchief can easily be held up and turned without letting the audience observe the thread.

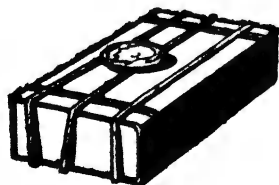
Next, lay the handkerchief flat on the table, pick it up by the two corners nearest you with the egg on your side. You now turn sideways, grasp the left corner in your teeth, slip your left hand along to the middle of the top hem, bring your right hand over and grip the two top corners with your left, and drop your right to grasp the two bottom corners. Thus you have imprisoned the egg in the fold of the handkerchief, and all that remains is for you to make a noise like a hen and shake the egg into the hat. The foot of the handkerchief can follow the egg below the level of the hat's brim, and at once you can pull out both handkerchief and egg and proceed to lay another egg in the hat. Repeat quickly half-a-dozen times (repetition here is part of the trick); then fling the "eggs" into thin air.

MYSTERY MATCHBOX

HOUDINI WAS a wizard at getting out of boxes, although they were locked and roped and he himself was bound and handcuffed. This trick will show you how to make a sixpence act in a no less startling fashion. But instead of getting out of a box, your sixpence will get inside one.

Borrow a sixpence, and ask the owner to mark it in such a way that he will know it again without fail.

When this has been done and the coin is handed over to you, hold it between the thumb and forefinger of your right hand, and, in full view of the audience, raise the flap of your right-hand jacket pocket with your left hand, and pop the sixpence into your pocket. With a little practice you should be able to do the trick by inserting only the thumb and forefinger into your pocket. Now wave your hand to show that the coin is in your pocket. Then plunge your hand into the pocket and bring out a matchbox, which you throw on the table. This matchbox is seen to be firmly secured by several rubber bands.



Bound with rubber bands.

The owner of the sixpence is invited to remove the rubber bands and open the box. He does so, and finds inside a small cloth bag securely fastened at the mouth by a rubber band. "Open it," you tell him; and, sure enough, the marked sixpence is discovered—inexplicably—inside the bag.

What they don't know: To do this very effective little trick you must provide yourself with a tin slide made as follows. Get a piece of tin $2\frac{1}{2}$ inches by $1\frac{1}{2}$ inches. Fold over $\frac{1}{2}$ inch of each side to make a flat tube $2\frac{1}{2}$ inches long, down which a sixpence will slide easily.

The bag should be made of black lining or cotton measuring about 2 inches by $1\frac{1}{2}$ inches.

And now for the preparation.

Insert the tin tube into the neck of the bag about $\frac{1}{2}$ inch down and fasten it with a rubber band. Open the matchbox and place the bag and tube inside, leaving $\frac{1}{2}$ inch or more of tube sticking out when the box is closed.

You can now secure as many rubber bands as you like around the matchbox, and the stronger they are the more impressive will be the box and the easier will be the trick to perform.

Place the contraption in your pocket and you are all set. As you take the sixpence from the owner, put your hand in your pocket, and feel for the top of the tube; drop the coin inside the tube and then pull out the tube itself from the box, but leave the tube, of course, in your pocket. The pressure of the rubber bands will at once seal the box. Now throw the matchbox on the table and watch the astonished faces of your friends.



See that they are well-knotted.

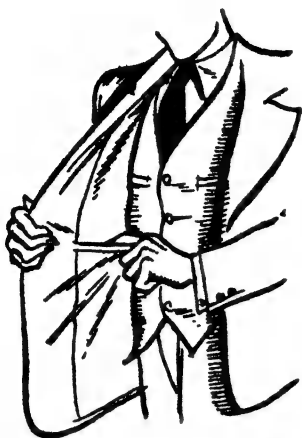
THE KNOTTED FLAGS

PRODUCE THREE small flags about the size of handkerchiefs—say the Union Jack, the White Ensign and the Red Ensign. Proceed to tie them together, corner to corner. Pass them to your audience and invite them to tighten the knots.

Now invite them to inspect the inside breast-pocket of your jacket. They find that it is empty.

Get a member of the audience to place the knotted handkerchiefs in the inspected pocket, and ask the audience which flag they prefer.

If they say the White Ensign, say your own preference is for the



Where the knotted flags go.

the waistcoat pocket nearest to your breast-pocket. You have memorised the order in which they lie, and can produce any one of them at will. Take an object from your waistcoat pocket, and it will look just as though you had taken it from your breast-pocket. Try it before the mirror.

If you can't get flags for your experiment, you can do the trick no less effectively with coloured handkerchiefs.

Union Jack. Wouldn't they like to see the Union Jack? They will clamour for the flag they had decided upon.

"Very well," you will say reluctantly, "it is difficult, but——" Your hand goes to your breast-pocket, and with a flourish you produce the flag they asked for, unknotted and fresh as ever.

What you don't tell them: You don't tell them you have three *duplicate* flags neatly folded and stowed away in



Produce whichever they desire.

THE MAGIC CURTAIN-RING

ASK YOUR audience to examine an ordinary brass curtain-ring. When they are satisfied that it is O.K., pass it on to a piece of grey thread about 3 feet long. Someone is asked to hold the ends of the thread in his hands, and the performer challenges any one to remove the ring from the thread while the ends are held taut, and without breaking the thread.

No one, of course, can do this, so you proceed with the trick: "Watch! First I cover the ring with this handkerchief—so. And now with the help of a match"—which you exhibit—"I shall

remove the ring." You proceed to do something to the ring under cover of the handkerchief, and in a moment or two say to your assistant, "It's really so simple that you can take it off yourself."

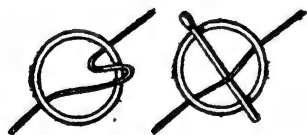
Taking away the handkerchief, the ring is exposed with the match clinging to it against the string.



Clearly the ring is on the thread.

"Will you please remove the match?" you ask your assistant, at the same time taking hold of one end of the thread to enable him to do what is asked. The assistant removes the match, and the ring falls to the floor.

What you don't tell them is this: The conjurer has a duplicate ring in his hand. Under cover of the handkerchief he draws a loop of the thread through this second ring, and inserts the match through this loop, taking care that the tension of the thread is sufficient to hold the match in position. The original ring, of course, is still on the thread, and this he conceals in his left hand, which is drawn up against the assistant's hand. The handkerchief



Showing how to place the match.

is now thrown away, exposing the second ring with match in position, and of course all eyes are on this.

When the assistant releases his hand to remove the match as requested, the conjurer draws the original ring in his left hand off the thread, at the same time bringing his right hand up to grip the end, thus leaving his left hand free to get rid of the ring in some convenient pocket.

THE ENCHANTED FAG

"LADIES AND gentlemen," you begin, "you have noticed that in recent years the price of cigarettes has steadily risen. But how few of you have observed that this faculty of rising has actually been

communicated to the cigarettes themselves! Let me explain my meaning by giving you a practical demonstration."

You now hand an ordinary unprepared bottle to the audience, requesting them to examine it thoroughly. Meanwhile, you borrow a cigarette from someone and the bottle is handed back to you. Taking the bottle in your left hand, place the cigarette down the neck of the bottle with your right hand and slip it just out of sight.

"I am now going to show you the ability of this borrowed cigarette to rise when requested," you remark. "Will someone suggest whether it rises a quarter, half or three-quarters of its length?" Someone suggests half-way, and accordingly you command it to appear.

To everyone's astonishment the cigarette slowly ascends half-way and stops there.

The magician now commands it to retire again—and down it goes obediently!

This may be repeated at varying lengths as often as required, and it can even tell the number of persons in the room by moving up and down. Other effects can be originated by the performer once he knows the secret.

This is what you keep to yourself: Procure a piece of very fine black silk thread about 18 inches long and attach a small ordinary pin to one end. Tie the other end to the bottom button of your vest and stick the pin in the left portion of the vest. As you hand out the bottle for inspection, take the pin out with the fingers of your left hand and proceed to borrow a cigarette. Insert the pin into one end of the cigarette under cover of getting the bottle back and place the cigarette with the pin end downwards into the neck of the bottle, carefully easing the thread so as to keep the cigarette just out of sight.

You are now ready for the trick.

As you draw your body slightly away from the bottle, the cigarette will rise to just where you want it, and a reverse movement will, of course, cause it to go back.

In returning the cigarette, take it out of the bottle, and the act of handing it back to the owner will draw out the pin leaving no trace of how the trick was done. As the pin will be left dangling on the thread, you should turn round quickly, and stick it again in your vest. Deftness will ensure that you are unobserved.

TABLE LIFTING

EVERYONE HAS heard of the wonderful effects produced by table-turners with the mere pressure of fingers. But how few people have actually seen the results.

Without wishing to disparage the achievements of others, we must point out that table-turners require several performers and dead silence. Using the scientific method, however, we can raise the table with a single hand operated to the clack of the tongue.

We press the fingers on the middle of the table, adjust them a little to squeeze the air out below them. We should now have a pressure of some fifteen pounds to the square inch on each of the fingers. And see, the table begins to move. Now it is rocking to and fro. It is on one leg. It has taken to the air. Now it is upside down and rests comfortably on the hand.

We must not let the table get too much of its own way, however, so we gently lower it, and carefully release the fingers that have been so tightly pressed to it.

Our secret is this: We use a small light bamboo table for this trick. We hammer a small nail into the middle of it, so that the head just projects. On the middle finger of the hand which raises the table we wear a ring. It is a very ordinary ring—in fact, the more ordinary and unobtrusive it is the better, except for one thing: there is a semi-circular notch cut out of the ring at the side toward the hand. When we are adjusting the fingers on the table we actually manoeuvre the head of the nail into the notch. The top of the table will give enough grip to enable us to keep the ring tightly pressed to the nail, and so we can raise the table and move it about without difficulty.

Both ring and nail are unobtrusive, and the table can be shown freely; but first practise table manipulation in private.



This table does its stuff.

THE X-RAY EYES



He can see through it.

"THERE IS nothing new about X-rays," declares the performer. "Even as a child I could see through things, and to prove my assertion I'm going to ask six members of my audience to write a simple word on a piece of paper, seal it in an envelope and see what happens."

Accordingly, he hands out six small slips of paper and six envelopes to the audience. When each has written any word he chooses on the paper, he must fold the paper in half, place it in the envelope and seal it securely.

You now collect the six envelopes and, having placed them on the table, pick one up and gaze at the envelope; you may press it against your forehead. Now with apparent difficulty you will spell out the word written on the paper inside.

The member of the audience who wrote the word calls out "Quite correct", and you continue to demonstrate your X-ray eyes until all the envelopes have been dealt with.

Here is the truth: For this experiment you need a confederate. Arrange with him beforehand that he will write a particular word on his paper. Let us assume that the word agreed upon is "America".

When you collect the envelopes be careful to place your confederate's envelope at the bottom of the pile. Now pick up the top envelope, and, using your exceptional powers, slowly spell out the word "America". Then at once open the envelope and take out the paper as if to verify it.

You note that the word is, let us say, "Triangle", but you inquire, "Who wrote America?"

"I did," says your confederate.

"Thank you," you say, and place the torn envelope and the paper on the table. "And now for the next one." Again you ponder, bringing your magic powers to bear, and say at last:

"I see inside the word 'Triangle'." Opening the envelope you really see the word "Parson".

"Who wrote 'Triangle'?" you ask. Someone answers, "I did," and the performer picks up the next envelope. And so on until all have been read.

When the contents of the final envelope have been read it should be mixed in amongst the pile left lying on the table, thus baffling any inquisitive spectator who may try to probe the secret.

THE POISONED WATER

"IS ANYBODY thirsty?"

No doubt several of your audience would like a drink. Choose a thirsty young man to assist you with your experiment ; invite him to step on the platform and be seated.

Pour a little water from a glass jug into a tumbler and hand it to your assistant.

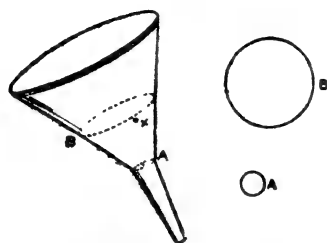
As soon as he has drunk it, look at him in consternation. "Good



Unexpected to your victim and audience alike.

heavens, I have given you the wrong stuff! There's poison in that water!"

Your victim may squirm, but reassure him. "Just a moment; I shall soon get it out of your system." Snatch up from the table a tin funnel which you have in readiness. Make your victim place his left hand against his forehead, and hold the mouth of the funnel against his left elbow. Then seize his right arm and work it up and down like a pump handle. Water will begin to trickle out at the foot of the funnel apparently coming through the elbow. If you can have someone else ready to catch the water in the tumbler as it falls, so much the better. The whole proceedings can be carried out in the spirit of farce.



There's magic in it!

How it's done: The secret is in the funnel. Secure an ordinary tin funnel which you can buy for a few pence. Cut out two discs from thin sheet tin and solder them into the funnel at the places indicated by the dotted lines. The smaller disc should have a tiny hole—such as could be made by a fine nail—pierced in it.

It is also necessary to drill a hole in the funnel itself at the point marked X on the diagram, *i.e.*, just below the level of the larger disc. This hole should be considerably bigger than the one in the lower disc, but should be easy to cover with your thumb or to seal up with a piece of plasticine or conjurer's wax.

You now have a sealed chamber within the funnel itself—sealed, that is, except for the tiny hole at A, leading to the spout, and the larger hole at X, in the side of the funnel.

To prepare your funnel for action, fill your inner chamber with water through the hole at X and plug the hole. You can now hold the funnel in any position without the risk of water escaping so long as X is sealed. You can, for example, lay it on the table upside down, and it will simply look like an empty funnel.

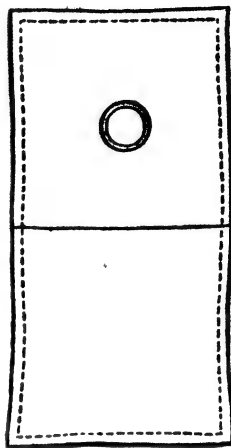
When you pick it up to carry out your experiment, brush away the plasticine, at the same time sealing the hole with your thumb. Then as you start pumping your victim's arm, remove your thumb from X. The air will rush into the chamber and the water proceed to trickle down through the funnel into sight.

THE VANISHING TUMBLER

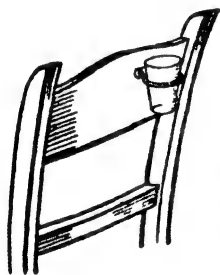
THIS is a useful trick with which to follow up the previous one.

Having produced the water from your victim's elbow, you turn to your audience. "And now," you say, "I'm going to make him swallow the lot, tumbler and all!"

Whip out a handkerchief and place it carefully over the tumbler. You now appear to place both tumbler and handkerchief on the top of your victim's head. "Keep still," you say—"keep quite still or you will shake it off." Then, like lightning, you crash your hand down on where the tumbler appears to be—but isn't!—and straightway proceed to shake out the flattened handkerchief.



The double handkerchief.



Use an old chair.

"Whew!" you say to your assistant; "you've got water on the brain now!"

Then say you want your tumbler back, and ask the young man to lean forward while you spread the handkerchief below his shoulders. Placing your hand on the centre of the handkerchief, you slowly drag the handkerchief upwards, and the tumbler, surprisingly enough, seems to take shape underneath. Bring it forward, and you are seen to be holding the handkerchief over the

rim of the tumbler, while the handkerchief itself seems to be draped around the glass.

"Open your mouth wide," you command your victim.

He does so, and you make a throwing gesture—Flick! The handkerchief flutters out. The tumbler has again vanished.

"Now lean back," you order him, and for a moment flourish the handkerchief behind his back. Then repeat the slow upward motion, and once more the tumbler appears to be in the handkerchief—this time bring it out from behind the



Ready to vanish.

young man's head. You balance the whole on his head and remove the handkerchief. There sure enough is the glass! You raise it and drink his health.

What they don't know: This time there are two things the audience doesn't know.

One is that you have previously screwed into the back of the chair—you had better see that it is an old kitchen one—an ordinary bathroom glass-container. When the glass is slipped into the holder it is concealed from the audience both by the chair itself and by your assistant's back.

Secondly your handkerchief has been specially made. It consists of two handkerchiefs sewn together; and between them, inserted into the centre, and stitched in place, you have a ring of rubber of exactly the same diameter as the tumbler-rim—a ring or disc of thick cardboard will do. When you flourish the handkerchief the presence of the disc is undetectable, but when you grasp the disc and pull the handkerchief upwards, the tumbler appears to take shape below it. It is a good plan to starch the handkerchief before using it. Then you can shape it and make it stand on your assistant's head as though the tumbler were inside it.

You can now reconstruct the trick stage by stage in the light of these facts. Before you give a performance you must practise carefully the difficult moments of removing and replacing the tumbler in the handkerchief. At such moments hold the handkerchief by the concealed rim in your left hand and move the actual tumbler with your right; the shoulders of your assistant will momentarily conceal the lower part of the handkerchief from your audience and will, of course, hide what your right hand is doing.

THE COLOURED SANDS ILLUSION



Pour the sands into a bowl.

WE SHOW a basin, plain for all to see, a perfectly ordinary basin, a basin that might hold a salad or a pudding—in fact, a basin. We half-fill it with water from a jug—plain H_2O . Then we show three bags of sand. We pour a little sand from one of the bags into the hand. Ha! Red sand—probably Russian! In

it goes!—and we pour the sand into the basin. This looks like white sand, and so it is, as you can see. Well, in that goes too, and we pour it in. This, as everyone expects, is blue sand—every patriotic person expects that. Well, in goes the blue sand. We stir the sands with the fingers, bring up a handful of damp sand, and drop it back again.

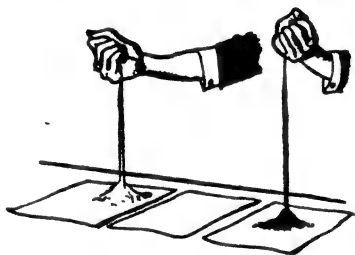
Now would any lady or gentleman suggest one of the three colours? A lady says, "Blue". It is not so easy as one might think to sort out the grains of blue sand merely by the feel of them, but we will do our best. We fumble about amongst the wet sand, then raise the hand, hold it over a dry sheet of paper, and a trickle of dry blue sand falls from the hand on to the paper.



Mix them and add water.

We proceed in the same way to produce red sand and white.

What we don't tell: This trick needs a little preparation.



From the wet mixture you proceed to separate dry sand.

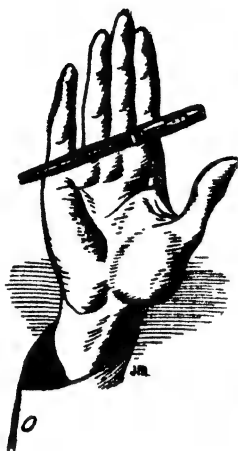
We soak two of the sands in red and blue dyes, and dry them. Melt some candle-wax in an old tin. Put a fair amount of the red sand into it. Stir well so as to have the grains of sand well coated with wax. When the wax begins to harden mould it into small balls.

Proceed in the same way to mould the blue sand into small cubes, and the plain sand into small pencils.

The shapes are mixed at the bottom of the bags with sand of their own colour. They are readily sorted out with the fingers, and will crumble in the hand so as to give the appearance of ordinary sand.

THE ELECTRIC PEN

AS EVERYONE knows, a fountain-pen can be electrified by rubbing it on the sleeve. Well, let us rub this one. It is an ordinary fountain-pen, as anyone may see. We hold the left hand out and the pen adheres to it. So this ordinary pen behaves in an extra-



It clings to your hand.

ordinary way. We move the pen from side to side, but it does not fall. Electricity really is extraordinary!

We will now try the effect of hypnotism. Steady for a moment while we will the pen to approach. We push it off with the fingertips, but see how it returns the very moment we relax the pressure. Ah! it has eluded our fingers, and now it rests against our manly heart. And there is the pen for all to examine.

It is not so well known that ribbons respond to electric treatment. We merely rub them against the left hand, and see how they adhere. A policeman could run them in for wandering without visible means of support. It takes the strength of our fingers to push them out.

Here is what we do not tell: This extremely effective trick is carried out in a simple manner practically impossible to detect. We need a length of black cotton, and a small weight! We make a loop at one end of the thread. Then we use a needle to carry the other end through the waistcoat and half-way down the trouser leg. At the lower end we attach a piece of lead sufficiently heavy to support the pen against the fingers. Before beginning the trick we get hold of the loop between the fingers of the left hand. Whilst pretending to put the pen in position we slip it through the loop, and the rest is easy.

The ribbons may be drawn slowly up the hand and slipped through the loop.

This trick should be presented in the middle of a performance, so that there is apparently no preparation for it. Make sure that the weight is just heavy enough to support the pen.

These simple but effective tricks provide a good selection for anyone who wants to take up conjuring. You can vary your programme with card tricks, described in the next section, or even wander into the field of scientific effects, also included in this volume.

One final word of advice applies to them all: Never show a trick in public until you have fully mastered it in private.



Card Wizardry

Do you want to be a wizard with cards? We cannot guarantee to make you a Maskelyne, but if you learn the tricks in this section you will be good enough to be considered quite smart. Effective card tricks are easy to learn, and knowing a few is a short cut to becoming the lion of the party. Any pack will do, preferably a borrowed one, since that in itself will be an assurance that the pack has not been tampered with.

HOW TO DISCOVER A SELECTED CARD

MOST CARD tricks depend on a selected card being recognised and produced by the performer in some mysterious way. Hence the first thing to learn is *how to discover what card your audience has chosen*. Here are three simple methods:

First Method: Hold the pack face downwards in the shape of a fan and request someone to take out a card. As the person is looking at the card, slightly open the pack in the centre and secretly note which card lies at the bottom of the top half (say, the Six of Hearts).

Now request the person to replace the selected card in the centre opening and you can then allow anyone to cut the pack a

few times. To find the selected card, all you have to do is to find the one which lies *in front* of the Six of Hearts.

Second Method: This is the same in principle, but has a more astonishing effect, since the performer stands aside and does not touch the pack in any way. Have the pack thoroughly shuffled and, as you go to place it face downwards on the table, secretly note the name of the bottom card, which, let us suppose, is the Ace of Clubs.

Request someone to remove a card from the pack and let him show it to the company while the performer turns his back; then replace the card *on top* of the pack and cut as often as you please.

Now pick up the pack and you will find the selected card to be the one *in front* of the Ace of Clubs.

Third Method: As before, you have the cards thoroughly shuffled and again note the bottom card.

Hold the pack face downwards in your left hand, palm downwards. Now, with your finger-tips, gently slide the bottom card back about an inch, and with your right hand draw out the *second* bottom card, which you throw upon the table face down.

Continue to do this with the succeeding cards, and explain that when someone calls out "Stop!" the next card will be the one to be used for the trick. When you hear the word "Stop!" you pull out the card which you have been *holding back* and, throwing it upon the table, you either announce its name or proceed to use it in any of the tricks which follow.



As they flutter, you grab the wanted card.

CAUGHT IN A SHOWER

THIS TRICK has an astonishing effect upon the spectators. Having had a card selected, the performer suddenly throws the pack in the air and, making a grab amidst the falling shower of cards, he is seen to have caught the selected one.

This is how to do it:

When you have discovered the card chosen by your audience, bring it to the bottom of the pack. Now moisten your thumb, hold the pack with its back to the spectators, and

throw the pack upwards. You will find that your moistened thumb will retain the bottom card. With a little practice you will soon be able to produce the illusion of actually catching one of the cards as they fly.

THE FOUR KINGS

THE PERFORMER first exhibits the four Kings in his hand and places them on top of the pack.

Then he takes one and places it at the bottom of the pack, and two others in different positions. Thus he has separated the four Kings widely apart, two being anywhere in the pack, with one on top and the remaining one at the bottom.

Now for the startling climax.

The performer simply asks anyone to cut the pack, and, without himself going near the cards, announces: "You have seen me separate the four Kings, but they simply refuse to live apart. Will someone be good enough to pick up the pack, and you will find that they are all together again somewhere in the middle." Surprisingly enough, this is found to be correct, for the four Kings are found to be united once more.

To accomplish this feat you secretly take the four Kings and hide two Knaves behind the first one. Show the Kings to your audience spread out, taking care that the two Knaves are well concealed under the first King. The audience being satisfied that the cards you exhibit are really the four Kings and the Kings alone, you close up all six cards and place them on top of the pack.

Now take the top card, which, being really a King, you can afford to show carelessly, and place it at the bottom. The next card, which is really a Knave, must not be shown but must be placed anywhere else in the pack. Do the same with the third.

You may now lift the fourth card and casually take a look at it, being careful to let your audience have a glimpse also to prove that it is a King—but see that you replace it on top.

Everything is now set for the grand finale. For on top of the pack you have a King and two others immediately beneath it, and



Clearly, the four kings.

at the bottom you have the fourth King. Whoever cuts the pack will now bring all four Kings together again, to the complete astonishment of your audience.

DRINKS ALL ROUND

IF YOU want to get your own back with one of those slick fellows cleverer than yourself, here's a way to catch him.

A card is selected by your victim and returned to the pack with the help of the First Method. "I shall find your card," you remark.

Proceed to deal the cards from the top of the pack, turning each one face upwards as you throw it upon the table.

Presently you will arrive at the selected card but carry on as if you hadn't noticed it. Do not cover it, however. Leave it slightly projecting from the others on top of it, and talk hard to keep your victim from interrupting.



*He thinks he's smart, but may
be you are smarter.*

Continuing to deal them out, you suddenly stop and exclaim: "The next card I touch will be the one you selected!"

Having seen you pass the card amongst the others on the table, your friend will probably remark, "I'll bet it won't!"

"All right," you say, "make it drinks all round."

To this he agrees under the impression that you are going to turn up the next card in the pack. He is wrong, however, for all you have to do is to touch the selected card projecting from the others on the table, and all that remains is for you and your friends to drink his health at his own expense.

TO DISCOVER SIX OR MORE SELECTED CARDS

DIVIDING THE pack in half, the performer hands each portion to the company and requests them to select any three cards they like from each half.

When this has been done the cards are replaced by the persons who chose them, and they are encouraged to shuffle each half of the pack thoroughly. Note particularly that while the cards are being selected and shuffled they are in the hands of the audience. The performer does not handle them.

When the two portions of the pack are handed back to the magician, he runs over the two packs and accurately names each card which was selected. Indeed, it makes no difference to the performer how many cards have been selected, he can name them all with astonishing ease.

And how is this miracle accomplished? Previously you must arrange the pack in two portions, one half consisting of all the odd numbers, and the other half containing all the even numbers, counting the Aces and Knaves as odd, and the Kings and Queens as even.

When about to perform the trick you must be careful to divide the spectators into two portions, right and left. Do this, not literally, but in your own mind. Hand the portion of the pack containing the odd numbers to those on the left and the other portion containing the even numbers to those on the right.

When the cards have been selected, and while the audience is looking at the selected cards, you must obtain possession of the two packs. You now hand the pack containing the odd numbers to those on the right, and the other portion containing the even

numbers to those on the left, instructing both to replace their cards and shuffle them thoroughly.

The rest is easy. You merely spot the odd cards which you find amongst the even numbers, and the even cards among the odd, and announce their names to the audience.

Carried out with some display of showmanship, this trick seems uncanny and is not easily detected.

A SECOND-SIGHT EFFECT

THE PACK is handed to the audience and someone is requested to shuffle the cards thoroughly; in fact, the cards can be shuffled by several persons if they wish it.

The pack is then handed back to the performer.

"Ladies and gentlemen," you begin, "I shall now give you a demonstration of second sight by naming as many cards as you like while their backs are towards me."

Passing the pack momentarily behind your back, you call out the name of a card. At once you bring the pack to the front and, holding it up to the audience, you show them that the card you name is facing them. This you do again and again, until everyone is satisfied that you can name every card in the pack if asked to do so. It is a very bewildering trick, and, like most good tricks, is simple when you know how it's done.

Here is your Secret: When the pack is returned, you cut the cards—this in case someone has already noted the last card before handing the cards back to you. As you cut the cards steal a glance at the bottom one, but do not let your audience note what it is.

Suppose the bottom card is the King of Clubs; when you hide the pack behind your back, slip the King of Clubs to the top, face upwards.

Now, as you bring the pack to the front, you announce: "The King of Clubs," which is, of course, facing the audience. *They* do not appreciate that the cards below are facing you. But in fact as you hold up the pack to your audience's view, you are yourself staring at the next bottom card, which let us say is the seven of Diamonds.

You now place the cards behind you, transfer in a moment the Seven of Diamonds to the top, and announce: "The Seven of

Diamonds," as you bring the pack again in front of you. The process, as you can see, can be repeated until you have mentioned as many cards as desired. Cheeky, no doubt, but extremely effective.



Is he praying that it's going to be all right?

TO NAME THE TOP CARDS OF FOUR HEAPS

AS USUAL, the pack is given out to be thoroughly shuffled, and someone is invited to come forward and cut the pack into four heaps on the table. When this has been done, announce that you are going to mention the name of the top card of each heap. Next lift the top card of each heap (face down, of course), mention its name, and in conclusion throw the four cards face uppermost on the table, when they are seen to be correct.

How is it done? It seems to be a pretty problem, doesn't it? And so it is. This is how to do it.

When the cards have been shuffled, obtain possession of them for a moment and, glancing at the bottom card, secretly bring it to the top. Let us assume that this top card is the Six of Spades.

Your assistant is now told to divide the pack into four heaps. Carefully watch which heap is the one with the Six of Spades on



You can name them.

top; actually, it will be the fourth heap if your assistant divides the cards in a straight row.

Now, point to the back of the top card of the *first* heap and boldly prophesy that it is the Six of Spades. Pick it up without letting your audience see it. Note what it is—say the *Eight* of Hearts. Pass it to your left

hand and touch with your right the top card of the next heap. At once you announce this to be "The Eight of Hearts" (*i.e.*, the card you already hold in your hand). Now, you pick it up and note that it is, say, the Queen of Clubs.

Similarly, you point to the third heap, declaring the top card to be "The Queen of Clubs". As you add it to those in your left hand you observe that it really is the Seven of Diamonds, so you point to the top card of the last heap and declare it to be "The Seven of Diamonds".

Practise doing all this as quickly as possible so that within a few seconds you hold all four cards in your left hand. Now throw them face upwards on the table and allow the audience to verify for themselves that you have named the cards correctly. This trick is very puzzling if the performer has acquired ease and skill in presenting it. Act without hesitation, and be careful to make sure that the audience do not get a glimpse of any of the four cards until they are all thrown together upon the table.

SPELL IT

THE PERFORMER comes forward with the thirteen cards of one suit and proceeds to spell "ONE". As he mentions each letter he transfers a card from top to bottom and, turning over the next card, he reveals the Ace, which he throws upon the table. Continuing in the same manner, he spells out "Two", and throws down the next card, which is the Deuce. "THREE", he continues, passing a card from top to bottom, and sure enough it is the Three. And so on he goes spelling FOUR, FIVE, SIX, SEVEN, EIGHT, NINE, TEN, KNAVE, QUEEN, and finally turning over the KING.

It is most effective, fascinating and simple. Try it! Take out the thirteen cards of any suit and arrange them in the following

order face upwards: 3, 8, 7, Ace, King, 6, 4, 2, Queen, Knave, 10, 9, 5. That's all there is to it; you'll find it works all right.

Be careful to spell the word "KNAVE", not "JACK", when you come to it, otherwise the trick will come to an unseemly end.

TO SNATCH THE RIGHT CARD FROM SOMEONE'S BREAST-POCKET

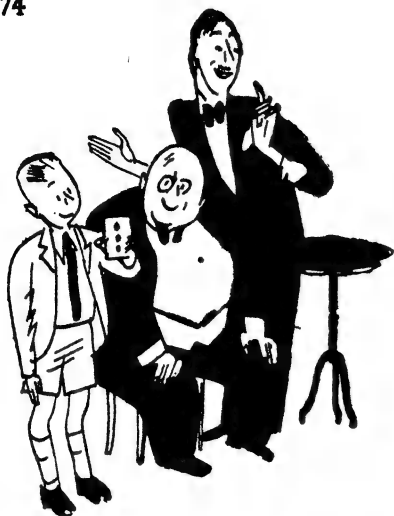
ASK THE audience to choose a card from the pack, and yourself take the card and return it to the pack. Now place the pack in the inside coat-pocket of a spectator.

Next ask for a volunteer from the audience to assist you. "I want you to draw a card from the pack in that gentleman's pocket, but I want you to do it quickly when I say the word 'Go!'"

You must work up your assistant's enthusiasm till he is on his mettle to dash for the card. Fun can be created by counting "One, two, two and a half", making many false starts, until finally you utter the word "Go!" Immediately the assistant runs to the gentleman's pocket and, snatching out a card, he discloses it, to the astonishment of the audience, to be the card selected.



Not so good—he spelt out "Jack" instead of "Knave"



It works and everyone is happy.

This trick is not infallible, but it is successful nine times out of ten.

The secret lies in the position in which you place the selected card in the pack. See that you put it *on top* of the pack, and then put the pack in the gentleman's inside coat-pocket with the backs facing outward.

Nearly everyone in his hurry to get a card out quickly takes the first to hand, and that, you will find in practice, is the one in this position.

TO DISCOVER THE TOTAL NUMBER OF SPOTS ON THE BOTTOM OF THREE HEAPS

FOR THIS trick you must remove the Two's, Three's, Four's, Five's, and Six's from the pack, thus leaving what is known as a *piquet* or *euchre* pack of thirty-two cards. Ask a friend to remove any three cards, and at the same time tell him that for this trick the Ace counts as eleven, the court cards as ten, and the others according to the spots upon them. When your back is turned, he is to place the three selected cards separately upon the table and add as many cards to each as will count up to fifteen, including the number of spots on the bottom card. For example, suppose the bottom card is a seven, he would add eight cards to make up fifteen. On the Ace, which represents eleven, he would add four cards, and so on. The remaining cards are now handed to the performer, who immediately mentions the total number of spots on the three bottom cards.

Well, no one need suffer from a mathematical headache in the execution of this trick.

Quickly count the number of cards which are left over and handed to you, add sixteen to this number, and you have the total number of spots upon the three bottom cards. It is a straightforward proceeding, producing the correct answer automatically.

THE CHANGING CARDS

THE PERFORMER borrows two hats which are placed well apart on small separate tables.

"I have here, Ladies and gentlemen, a couple of cards, and, as you see, my sleeves are rolled up, so that I cannot be accused of concealing anything there. Into one of the hats which I have just shown to be empty, I am going to place this card, the Ace of Diamonds, and into the other I place the Four of Spades."

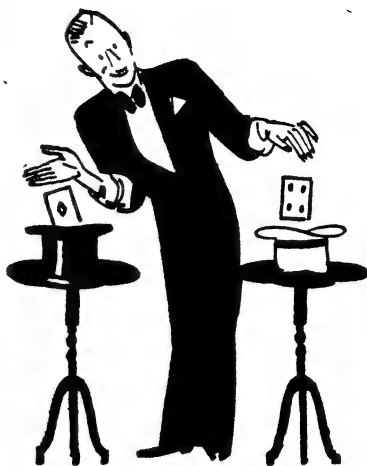
At this juncture the audience sees the cards plainly dropped in.

"Now," he continues, "I command the two cards to change places."

Sure enough, the conjurer dips his hand into each hat and reveals that the cards *have* changed places.



And this is how you pull them out.



That's how you pop them in.

How the audience would laugh if only they could see this trick performed from the rear—then indeed the secret *would* be out. The two cards are really double cards. On the back of the Four of Spades you paste a duplicate Ace of Diamonds, and on the Ace of Diamonds you paste a duplicate Four of Spades. The trick just works itself; simply reverse each card before taking it out of the hat, and miraculously they have changed places.

MORE SECOND SIGHT

HERE IS a good "second-sight" illusion which can be carried out under the most severe test conditions. You need a confederate, whom you must introduce as a lady medium. Blindfold her and

lead her into an adjoining room, the door of which you can lock or have guarded by a member of the audience. Now ask the company to select any six cards from a pack and place them face upwards on the table, where they can be seen by everyone, including yourself. Taking a plain postcard from your pocket, you next invite a member of the company to concentrate his thoughts on the first card and gaze at the postcard for five seconds. This is repeated with the other five cards and five other members of the audience.

"The six cards," you tell the company, "will by this means become visible to the medium."

Next hand a pencil and postcard to someone, with the request that they be taken to the lady in the other room. If it is desired, the pencil and postcard can be pushed under the door.

In a few moments the medium returns to the room. There on the postcard she has written the names of the six cards.

To carry out this astonishing trick you must first provide yourself with a tiny writing-pad of cigarette papers held flat on a small piece of cardboard by means of two thin elastic bands; also a stump of pencil about two inches long. When the cards are laid out on the table and your audience is concentrating its attention on them, casually place your hands in your trouser pockets, in one of which you have your paper pad and pencil. You will find it an easy matter in practice to write in abbreviated form the names of the cards, such as 3S for Three of Spades, KH for King of Hearts, 10C for Ten of Clubs, etc., upon the concealed cigarette paper.

But how is this conveyed to the medium? Let your pencil be one of those with a metal point protector, and see that this protector also is in your trouser pocket.

When you have written the names of the cards on the cigarette paper, slip it off, crumple it into a tiny ball and insert it inside the pencil protector. Now slip the protector over the pencil, and hand pencil and postcard to be taken to the medium, who picks out the cigarette paper with a pin, writes down the names of the cards on the postcard, and either pushes it again under the door, or brings it back to the waiting audience.

SPIRIT-WRITING

ASK YOUR audience to choose a card, and request someone to write down the name of it upon a piece of paper. You are about to attempt a very, very difficult feat, you solemnly tell them.

"As a matter of fact," you say, "I am calling in the aid of the spirits, but I need your help too."

The name of the card on the piece of paper is passed around the audience, but kept secret from the performer.

"Now," you say, "will everyone please concentrate his thoughts on the card you have chosen?"

Meanwhile you roll up your left sleeve and unbare your arm.

"Please be good enough to light a match and burn the piece of paper," you next remark.

Handing an ash-tray to the person who is burning the piece of paper, you request him to place the ashes therein.

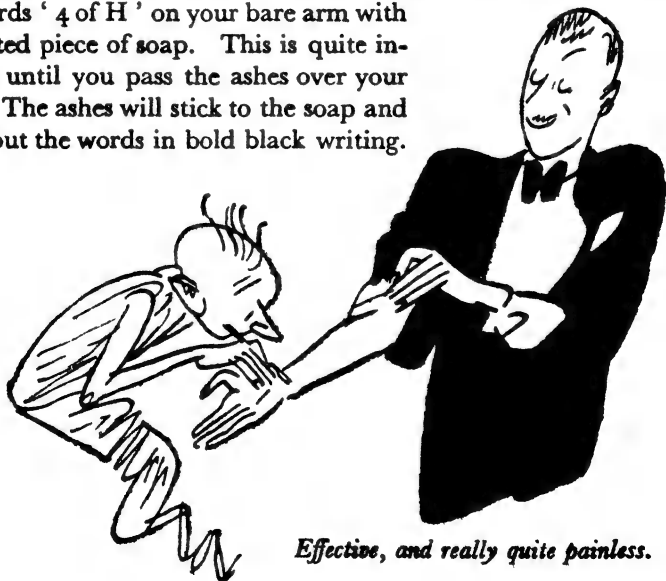
"And now, ladies and gentlemen, think intently of the name of the card which was written on that paper."

Let us assume that the selected card was the Four of Hearts.

Crumbling the ashes of the burnt paper, you tell the audience that you will cause the name of the card in abbreviated form to appear on your bare arm. Slowly you rub the ashes on your arm and, to everyone's astonishment, the words '4 of H' (short for Four of Hearts) is distinctly seen.

It's all done by trickery, and this is the secret.

First of all you must force your audience to select the Four of Hearts by means of the Third Method. In private you have written the words '4 of H' on your bare arm with a pointed piece of soap. This is quite invisible until you pass the ashes over your arm. The ashes will stick to the soap and bring out the words in bold black writing.



Effective, and really quite painless.



Scientific Magic

It is easy to produce mystifying and amusing chemical effects with the simplest of apparatus, however small may be your knowledge of chemistry, at the cost of a few pence spent on substances stocked by any good chemist.

In all such tricks you are simply using the natural properties of chemical substances to produce interesting and unexpected results.

Handle your chemicals carefully, especially acids; and practise your tricks in private to be quite certain that you have mastered them and can produce the effect desired without fumbling or mistake. *Never let anyone touch or taste your ingredients!*

STARRY CANDLE

MAKING STARS from a candle-flame? Yes, it's easy. All you need is some powdered aluminium, or iron filings. When thrown into the flame, the former will throw off silver stars from the candle, and the latter golden. A pretty effect can be secured by mixing the two. This makes a good introductory trick for a 'magic' show. A lighted candle, of course, must be ready on the stage table, and the performer, immediately he enters, will drop the powdered metal into the flame as he makes a 'pass' over the candle.

Another 'entry' trick is to throw a pinch of powdered lycopodium into the flame from a safe distance; this will produce a tall flash that appears to come from the candle. But don't spoil the trick by false aim! Second attempts are always less impressive.

WATER INTO WINE

THERE ARE several ways of turning water into wine—though unfortunately they don't manage to give it the authentic taste, or they might be in wider use than they are. Here are two of them:



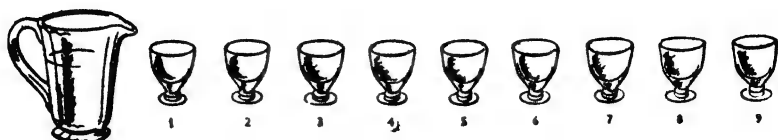
Take a jug of pure water and five wine-glasses. In the five glasses must be placed respectively:

- (1) a little iron chloride solution;
- (2) two drops of strong ammonium sulphocyanide solution;
- (3) 12 drops of the same solution;
- (4) 12 drops of tannic acid solution;
- (5) half a glass of oxalic acid solution.

To begin with, and to show that there is "no deception", pour water from your jug into the first glass; it will remain unchanged and look like water. Replace the contents of this glass in the jug, and then from the jug fill the second glass, which will appear to fill with pale red wine. Pour this back into the jug, and then fill from the jug the third glass—and you will have claret. Returning this to the jug, and then filling the fourth glass, you will find that this time you have ink. When this is poured into the jug and the fifth glass filled from the latter, the liquid in it will seem to be water once more. Lastly, pour this back and fill all five glasses from the jug—and they will all appear to be filled with pure water.

THIS TIME WITH NINE GLASSES

THIS TIME you will want nine glasses, and a transparent glass jug containing nine glassfuls of water and ten drops of phenolphthalein solution. Arrange the nine glasses in a row. Nos. 1, 3 and 5 are empty; 2, 4 and 6 have each three drops of caustic soda solution;



7 has two drops of sulphuric acid ; 8 has six drops of caustic soda ; and 9 has eight drops of sulphuric acid.

(a) Now fill glasses 1-6 from the jug ; you will appear to be filling them with wine.

(b) Pour the contents of them all back into the jug and then fill glasses 1-8 ; this time the first seven will appear to contain water, the eighth wine.

(c) Pour the contents of the eight glasses back into the jug then refill them in succession ; the first seven will appear to contain wine, the eighth water.

(d) Restore the liquids to the jug once more, and then fill all nine glasses ; they all will seem this time to be filled with water.

THE BLOODY HAND

FOR THIS effect you need a piece of muslin, about a foot square, which has been soaked in a solution of sodium salicylate, and when dry stretched over a wooden frame ; and a glass pitcher full of a solution of ferric ammonium sulphate. Immediately before doing the trick, moisten with water the muslin on the frame. Show the frame to your audience, back and front, so that they can see it hasn't been tampered with—"Positively no deception, gentlemen"—then dip your hand several times in and out of the pitcher, which of course the onlookers will take to be filled with ordinary water, so as to wet it thoroughly. Then place your hand firmly on the wet muslin, and hold it there for a few minutes ; on raising it an impression of your hand will be left in red on the muslin.

WASHING CLEAN HANDS DIRTY

THIS TRICK needs an assistant, who must prepare for it by rubbing over his hands a little tannic acid—which will be invisible to others. Tell your audience that you have discovered a method of washing clean hands dirty—and then tell your confederate to wash his hands in a basin, containing water to which, though it looks quite pure to



The more he washes them the dirtier they become.

the audience, a little iron sulphate has previously been added—and they will at once turn black. There will be no doubt about this effect: the audience will see the result all right!

HOW TO BULLY EGGS

WE HAVE all heard about Columbus's egg—the one he pushed through the neck of a narrow-mouthed bottle. If you want to copy his example and bottle an egg, let it stand for 24 hours in a basin of vinegar; if it is not soft at the end of that time, steep the egg for another 24 hours in a fresh lot of vinegar. It will then be an easy matter to press it through the bottle-neck, and inside the bottle it will harden once more, so that you can show it to your delighted acquaintances. They may, of course, ask you why you should want to put an egg in a bottle anyway: we have no suggestions to offer for your answer.

But Columbus never discovered how to make an egg do what it was told. You can, though. If you want to prove to people that eggs are obedient to orders, fill a quart jar with ordinary cold water, and half-fill another similar jar with very strong salt water, made by



Eggs have a homely look, but they're cleverer than you'd imagine.

dissolving in boiling water all the salt it will hold, and letting it cool. Fill up this jar to the same height as the first with ordinary water, pouring it slowly and carefully down the side of the jar, so that it does not mix with the salt water at the bottom.

Place your two jars side by side, and offer some onlooker two eggs, telling him to mark one with the word "swim" and the other with the word "sink". If the egg marked "swim" is then dropped in the salt-water jar, it will hang suspended in the middle of the vessel, while the other egg, placed in the jar of ordinary water, will sink to the bottom. The eggs will, however, do nothing more exciting than that, so on the whole you may prefer to eat them.

PHARAOH'S SERPENTS

NO DOUBT you have read how Pharaoh's magicians turned rods into serpents. Well, we won't tell you how to do that, as it's a trade secret; but you will find that turning cones into serpents is just as good and very much easier.

You can make the cones either of pure mercuric sulphocyanide, or by mixing together thoroughly 2 parts potassium bichromate, 1 part potassium nitrate, and 1 part sugar, all finely powdered. Press the prepared material into small paper cones, placing them

with the points upwards, and set light to them from the top. The serpent will then unroll himself gradually to a great length from the top of the cone, burning as he emerges.

INVISIBLE INKS

THE SIMPLEST "invisible inks" are vinegar or lemon or grapefruit juice, all of which will "develop" in a brown tint if the paper on which you have written with them is heated. A perfectly clean pen should be used for any invisible writing.

Chemicals which can be used in the same way, developing on the application of heat, are ferric ammonium sulphate in strong solution (which gives brown writing), a solution of equal parts of ammonium chloride and copper sulphate (yellow writing) or a weak solution of cobalt nitrate (rose-pink writing).

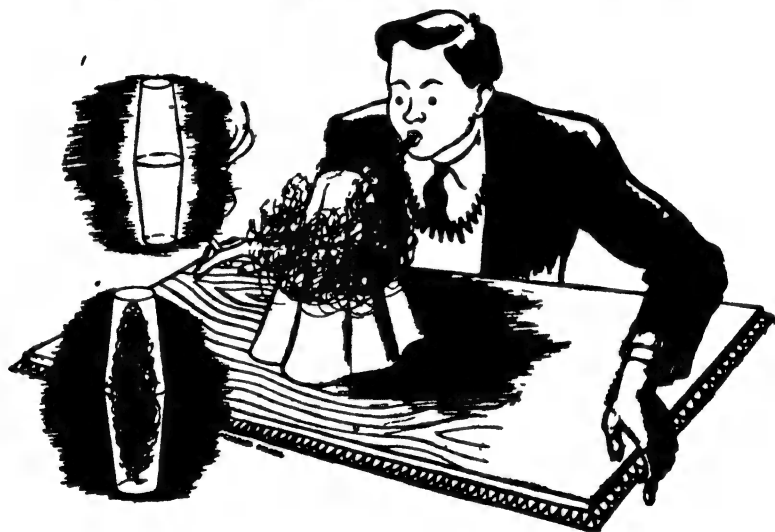
Cobalt chloride in solution also makes an invisible ink that develops under heat; with this substance a sharpened piece of wood should be used as pen. You can mystify a friend by showing him something which has been written and developed in this way, and then telling him to hold the paper in his closed hand and blow between his thumb and forefinger. When his hand is opened, he will find that the writing has disappeared.

Various other chemicals can be used for invisible writing if a second chemical is used as developer. Many different colours can thus be obtained. The following table gives the writing material (which must always be used in the form of a solution in water), the developer (which should be sprayed on to the paper, also in the form of a solution), and the colour obtained by their use:

<i>Ink material</i>	<i>Developer</i>	<i>Colour</i>
chloride of mercury	potassium iodide	dark red
cobalt nitrate	potassium ferro-cyanide	dark green
iron chloride	sodium sulpho-cyanate	red
chloride of mercury	caustic soda (very weak)	yellow
copper sulphate	ammonia (strong)	light blue
carbolic acid (be careful with it!)	iron chloride	violet
sodium chlorate	copper sulphate	green

<i>Ink material</i>	<i>Developer</i>	<i>Colour</i>
rice (a handful boiled in a pint of water; use the water strained off)	potassium iodide	purple
cobalt nitrate	ammonia (strong)	navy blue

If you are good at pen-and-ink sketching, much fun can be had by drawing portraits of your friends, or other pictures, in these "invisible inks", displaying what appear to be sheets of blank paper, and then, by spraying with the appropriate developer, producing a sketch from nowhere!



Puff like a grampus, and the smoke goes into the empty tumblers!

SMOKE INTO TUMBLERS

PLACE A few drops of hydrochloric acid into a clean ordinary glass tumbler, and a few drops of liquid ammonia into another, shaking the tumblers till the liquid covers the whole of the bottom in each case. Don't put the glasses near each other till you are ready to do the trick. Then show them to your audience, pointing out that they are quite clean and empty—as they will appear to be—and place one (no matter which) upside down over the other, so that the mouths meet, covering them up quickly with a cloth.

Then, standing a few feet away from the covered glasses, light a cigarette. "Ladies and gentlemen," you then say to your audience, "it is my peculiar power to make the smoke penetrate the cloth and even enter the glasses themselves." You then blow or fan the smoke towards the covered glasses.

On removing the cover after a moment or so the glasses will be seen to be filled with smoke, which will seem to the onlookers to have been fanned in from the burning cigarette. Actually it comes from the mingling of the two liquids, the burning of the cigarette being only mystification.

SPIRIT UNION JACK

IT SOUNDS impossible to produce a Union Jack in its proper colours by merely spraying a piece of plain white cardboard. But here is how it is done. Outline the flag on the card, using a knitting-needle, a piece of pointed wood, or something else that will prevent the lines showing at a little distance. Then paint over the parts of the flag that should be red with a solution of sodium sulphocyanate,



1 You do your art-work with a spray under cover of the cloth. 2 3

the blue parts with a solution (strong) of potassium ferrocyanide, and the staff, if you want one, with a tannic acid solution, leaving the white parts untouched and letting the whole dry thoroughly.

When ready to show off your magic powers, place the card—which of course looks perfectly plain and white—on a stand and spray it with iron chloride solution, whereupon the colours will immediately appear.

The spraying should be done quickly and expertly, concealing the spray itself from the audience with the help of the cloth.



The fire-eater.

FIRE-EATING VEGETARIAN

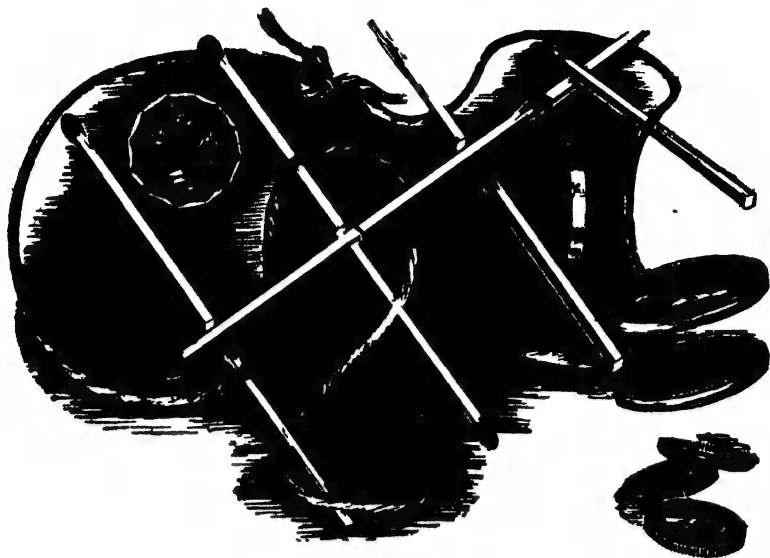
WHEN YOUR friends hear that you prefer a fruit diet, they may think of you as a very mild-natured, harmless person, and that butter wouldn't melt in your mouth. You can show them what a fire-eating fellow you really are by preparing yourself a little snack consisting of a banana and a few raisins.

Place them on a plate, and pour over them as much pure grain alcohol as will wet their surfaces. Then set light to the alcohol, and eat the blazing fruit as it flames—remembering, as you raise it to the mouth (it's best to use a fork for the raisins), to expel your breath suddenly, thus extinguishing the flame before the fruit passes your lips.

BLUSHING LADY

YOUR GIRL friend will probably deny that she blushes—blushing as she does so; but it's a simple matter to prove to her that she does. All you have to do is to induce her to let you have her photograph for a little while.

Dissolve a small quantity of phenolphthalein in a couple of tablespoonfuls of alcohol, and when it is completely dissolved add an equal amount of water. Paint the victim's face and neck—in the photograph, of course—with the solution. Then, if while still damp the photograph is held over a dish of strong liquid ammonia, a natural blush will suffuse the lady's features, which will disappear again when the picture is withdrawn from the fumes.



with Matches, String and Coins

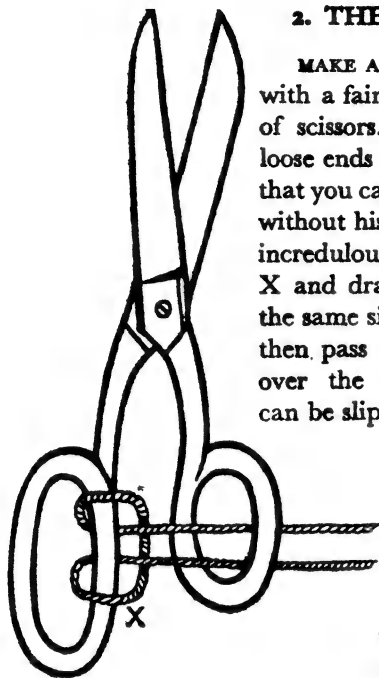
When solutions are not given in the text, you will find them on pages 495-498.

YES, EVEN a piece of string can be a source of entertainment if you know how to play with it, while matches and coins can be an endless source of intriguing little problems and tricks. The following examples will show you what can be done.

I. TAKE A PIECE OF STRING

START, FOR instance, with a piece of string. Can you make a knot in the middle of a piece of string while holding one end in each hand, and without letting go of the ends? It's not so difficult as it sounds. Place the string in front of you on a table, fold your arms, and pick up the left end of the string with your right hand and the other end with your left. Then, as you unfold your arms, you will make a knot in the middle of the string.

2. THE LOOP IN THE SCISSORS



MAKE a loop, as indicated in the diagram, with a fairly long piece of string and a pair of scissors. Get someone else to hold the loose ends of the string, and then assure him that you can remove the loop from the scissors without his letting his ends go. As he makes incredulous noises, pull out the loop marked X and draw it through the thumb-hole, on the same side as the two strings pass through, then pass the loop over the points and back over the handle of the scissors, when it can be slipped off.

Important: if the loop X is *above* the two strings, then it must be passed over the scissor points from below upwards; if *below* them, from above downwards.

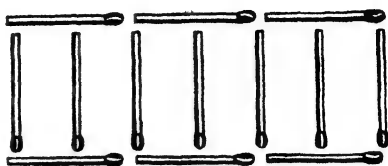
Any type of scissors, of course, will serve to demonstrate the trick, but the bigger the better.

3. THE BUTTONHOLE ILLUSION

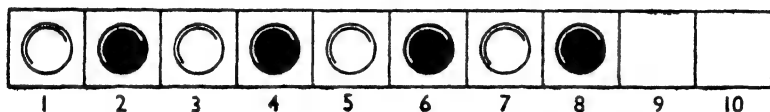
TIE TOGETHER the ends of a piece of string about 10 inches long, so as to form a loop. Pass the loop through a buttonhole of your coat, and slip a thumb into each end; then bring your thumbs together, holding the string taut and away from you. Turn your right-hand palm uppermost, and with the inside of your right little finger pick up the lower string of the loop on your left thumb. With the inside of your left little finger do the same with the lower string of the right thumb loop, keeping this last string below all the others. Then, keeping all the strings stretched tight, insert the left thumb into the loop on the left little finger, letting the loop drop off that finger, thus letting go of the loop that was previously on the left thumb. At the same time let the loop slip off the right little finger, and pull the thumbs apart. The string will then give a perfect illusion of cutting suddenly right through the buttonhole.

4. FARMER BEDSOCK'S PROBLEM

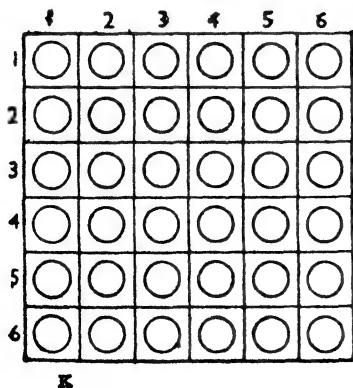
FARMER BEDSOCK had six sheep, for he wasn't in a very big way. He preferred to keep the sheep apart, so he decided to make six pens for them, all the same size, and intended to do this as shown by the thirteen matches representing hurdles. But when he went to look, he found that one of his hurdles had been stolen. He felt quite sure that he could still manage the job with twelve, so, using matches to represent the hurdles, he fiddled about for a long time until he discovered a method of still making six pens all of the same size. Do you see how he solved his problem?



5. THE TEN SQUARES



NOW TAKE a strip of paper, and draw ten squares on it in a straight line, numbering them 1 to 10 in order from left to right. Place silver coins on the first four odd-numbered squares, and bronze coins on the first four even-numbered squares, leaving squares 9 and 10 empty. Then, using only four moves and always moving two adjacent coins at the same time, try to get the silver coins into squares 7, 8, 9 and 10, and the bronze coins into squares 3, 4, 5 and 6.



6. THE THIRTY-SIX COINS

OUR NEXT problem can be done only if you have quite a lot of change: for thirty-six coins are needed. Arrange them to make a square in which each row, vertical or horizontal, contains six coins. Then try to remove six coins so that all the rows still contain an even number of coins, (C.H.E.)

whether they are counted vertically, horizontally or diagonally. (Diagonal rows originally containing less than 6 coins do not count for the purposes of the puzzle.)

7. THE FOUR PAIRS



NOW SET OUT eight coins in a row. Problem: to move them so that they are arranged in four pairs of two, with the rule that whenever a coin is moved it must pass over two others.

8. MATCH-JUMPING

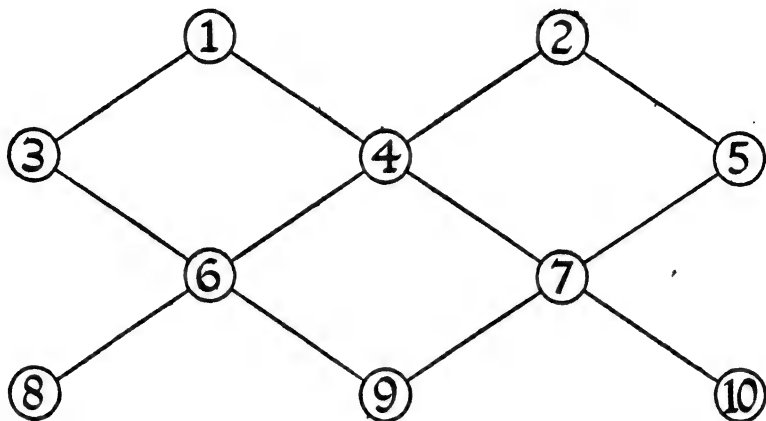
TAKE EIGHT matches, and arrange them side by side in a row on a piece of paper, leaving a space the length of a match between each pair. Below each match write a number: 1 to 8. Now in four moves make four crosses, picking up one match at each move, passing it over two, and two only, other matches and placing it crosswise over the next match.



9. SHILLINGS AND HA'PENCE

ANOTHER COIN-MOVING puzzle is to arrange four shillings and four halfpennies alternately to form a row of eight coins, and then to try in four moves, each move being made with two adjoining coins, to bring all the similar coins together.





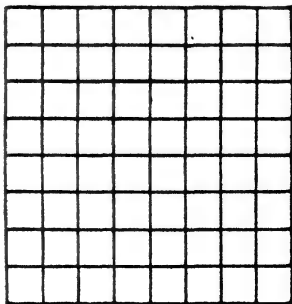
10. THE NUMBERED CIRCLES

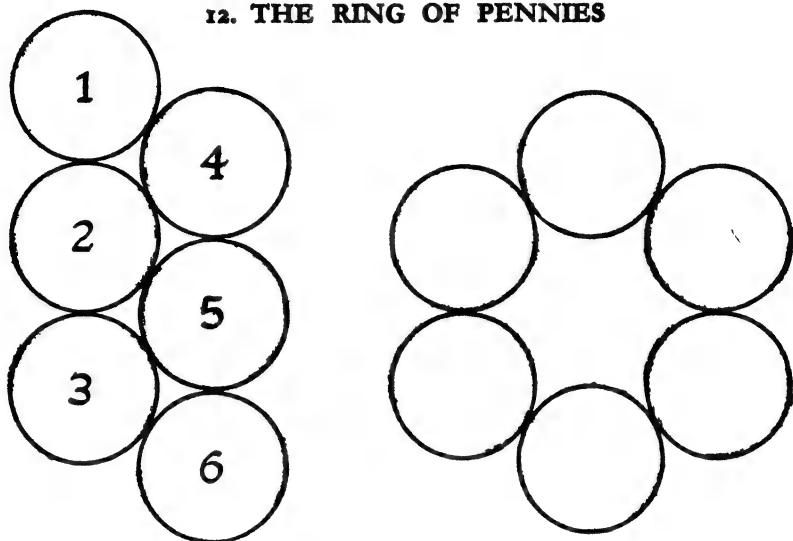
IF YOU have five shillings and five halfpennies, you can try your hand at this one.

Make a drawing like that shown in the diagram above, but larger, and put a halfpenny on each of the circles numbered 3 and 8, and a shilling on each of those numbered 5 and 10. Now try to change their places, so that the halfpennies replace the shillings and the shillings the halfpennies, moving the coins only in straight lines, stopping at the circles, and never letting a shilling and a halfpenny get in a straight line with each other. You need not, however, move the shillings and the halfpennies alternately.

11. THE DRAUGHTS-BOARD PROBLEM

OUR NEXT problem needs a draughts-board or a piece of paper marked as in the diagram to resemble one. Arrange one coin on each row of the board, in such a way that no row, whether horizontal, vertical or slanting, contains more than one coin. The solution on page 496 shows one way of doing it: see if you can find any other (and possibly better) solution.



12. THE RING OF PENNIES

ARRANGE SIX pennies as shown in the diagram (left), and then try to rearrange them so as to form a ring, making only three moves, and moving only one coin at a time.

13. THE BRIDGE OF MATCHES

RATHER MORE complicated apparatus, in the shape of four wineglasses, is needed for this feat of skill. Three of the glasses are to be arranged in a triangle, a little way apart, and the fourth wineglass made to rest on them, by the aid of a bridge made of three matches. It must rest on the matches only, and not touch the other glasses.

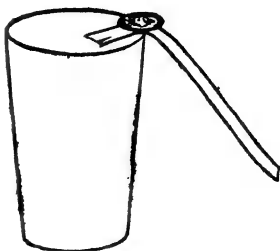
14. THREE COIN ARRANGEMENTS

AND NOW here are three problems in coin arranging. (a) The first: to arrange nine pennies in ten rows, so that there are three coins in each row. The rows can be in any direction, vertical, horizontal or slanting, provided only they are straight. (b) If you still have another penny in your pocket, you can next try to make five rows with four coins in each; and then, with yet another penny (but don't rob the gas meter), (c) see what you can do towards twelve rows with three coins in each.

15. THE BALANCING PENNY

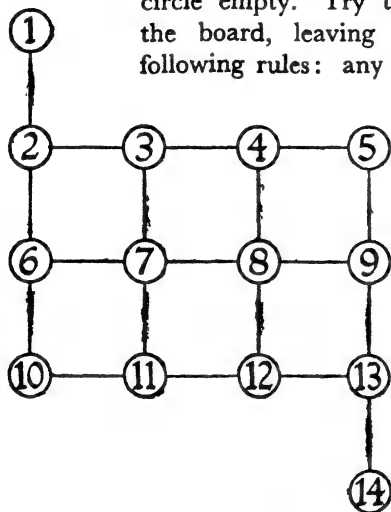
LAY A strip of paper over the edge of a tumbler and balance a penny on top, as shown in the drawing.

The problem is to move the paper away without causing the penny to fall off the edge.



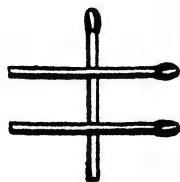
16. THE MOVING HALFPENNIES

NOW DRAW a diagram like that shown here, but large enough for coins to be placed on the circles. Taking a shilling and twelve halfpennies, place the former on circle No. 1, and one of the halfpennies on each of the circles numbered 2 to 13, leaving the 14th circle empty. Try to move all the halfpennies off the board, leaving only the shilling, keeping the following rules: any coin may jump over any other, provided there is a vacant space on the other side into which it can leap; or it may move into a vacant space without jumping over anything. It may jump round a corner, as from space 3 to space 6, if space 2 is empty. But it must always move along the lines, and never diagonally. It may jump over and take several others in one move, provided there is a vacant space into which it can jump on the farther side of *each* counter



taken. A piece which has been jumped over is at once removed from the board. Eight moves should be sufficient.

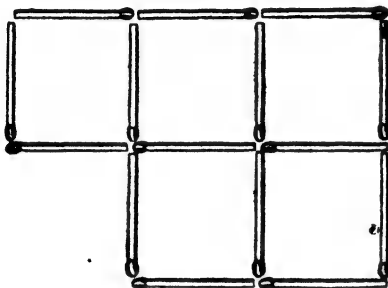
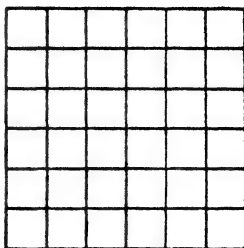
17. FOUR PILES OF MATCHES



THIS PUZZLE is similar to that illustrated in No. 8, but requires twelve matches and twelve numbered positions. They have to be made into four piles, each of three matches, by moving over three matches each time. Use eight moves.

18. DESIGN FOR TWELVE COINS

MAKE YOURSELF a board of thirty-six squares, six each way—or you can use part of a draughts-board—and see whether you can place twelve coins on it so that there are two, and only two, on every row, vertical or horizontal, and also two on every diagonal row that contains at least four squares.



19. THREE FROM FIFTEEN

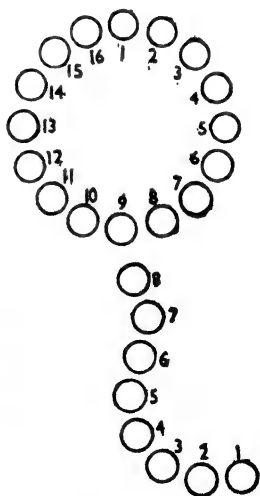
HERE ARE six squares made up of fifteen matches. Can you remove any three of the matches so as to leave only three of the squares?

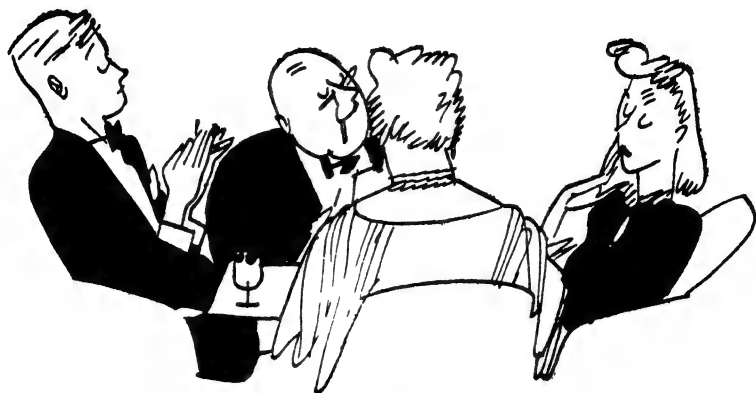
You should manage to do this within five minutes.

20. THE LONG-TAILED Q

A MYSTIFYING trick can be played on another person by arranging a number of coins—two dozen or so will be needed—in the form of a long-tailed Q. Tell the victim to begin counting at the tail of the Q, and to go on as long as he likes, turning left when he reaches the ring. You must not know how many he has counted, but as soon as he finishes, tell him to count the same number backwards, beginning from the counter at which he stopped, and going anti-clockwise not down the tail, but on round the circle.

Although you have not seen or heard him count, you can then tell him where he stopped. The secret is that the distance from the join of the tail to the tip must always be the same as the distance from the join to the counter at which the second counting stops.





Card Games

HERE you will find a selection of the best and most popular card games—the partnership games like Whist and Contract Bridge, old family favourites like Newmarket, the individualistic Poker, games for children, and games you can play by yourself—the Patience varieties.

The rules of each are carefully laid down and the broad principles of play made clear. The learner can start from scratch with a pack of cards, and even the player of some experience will find here much excellent advice.

I. GAMES FOR SEVERAL PLAYERS

WHIST

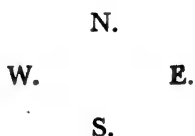
WHIST is the most important of the "trump and partnership" family of games, and has reigned supreme in the card clubs until the present century, when it was superseded as a club game by the more sophisticated Bridge.

Actually, Whist is a more difficult game than Bridge; for this obvious reason: that at Bridge one of the four hands is exposed, whereas at Whist the positions of all the cards must be deduced from the play. To play Whist *well* demands prolonged study of card situations and years of practice at the card-table. On the other hand, the *mechanics* of Whist (*i.e.*, the rules which must be learned) are much simpler than the mechanics of Bridge; hence Whist is still popular at club and village "drives" where what is

primarily sought is an evening's amusement rather than expert performance.

The rules of Whist are as follows:

1. Four players participate, playing two against two in partnership. At the beginning of a rubber partnerships are determined by drawing cards from the pack. The two players drawing higher cards play against those who draw lower cards. (Ace ranks as lowest.) The partnership drawing the lower cards has choice of seats at the table. Partners are seated opposite to one another: thus in the diagram North and South are partners against East and West:



2. The game is played with a full pack of 52 cards. The player who draws the lowest card deals the first hand. The pack must be well shuffled, then cut to the dealer by his right-hand adversary. The dealer deals out all the cards, face downwards and one at a time, beginning with his left-hand adversary. The last card dealt is exposed by the dealer; this card indicates the trump suit for the deal. He places it face upwards in front of him, taking it into his hand when he has played to the first trick.

3. The deal completed, players take up their hands (taking care not to expose any cards) and play begins. The dealer's left-hand adversary leads to the first trick. That is to say, he plays a card face upwards on the table. Each of the others in turn (proceeding in a clockwise direction) similarly plays to the trick. Each player must follow suit if he can; *i.e.*, he must play a card of the suit led (a Diamond if Diamonds led, a Spade if Spades led, etc.) if he has one in his hand. If he has no card of the suit led, he may play any card he chooses. We shall next see how a trick is "won".

4. If the suit led is a trump (*i.e.* a card of the suit exposed originally by the dealer), the trick is won by the highest card played in this suit. (In play, the Ace ranks above the King.) If the suit led is not the trump suit, the highest card in this suit wins the trick unless one or more players, having no cards of this suit in their hands, play a trump card. In this case, the highest trump played



K* Cards in the country : 8 p.m. the village Whist Drive is under way.
,.)

takes the trick. Thus, if Spades are trumps, and the cards played are:

W.	N.	E.	S.
♥ 3	♥ Q	♥ K	♥ 8

East's ♥ K takes the trick.

If the cards played are:

W.	N.	E.	S.
♥ 3	♥ Q	♥ K	♣ A

East's ♥ K still wins. But if the cards played are:

W.	N.	E.	S.
♥ 3	♥ Q	♥ K	♠ 4

South has *trumped* the ♥ K and the trick is his. Note again, however, that South could not have played a trump had he had a Heart left in his hand.

5. The winner of a trick leads to the next one (*i.e.*, plays first in the next round); he can lead any card from his hand, but the other players must follow suit as before.

6. The object of the game is to win as many tricks (in conjunction with one's partner) as possible. The *score* depends on the number of tricks taken *in excess of six*. Since there are 13 tricks in all, the winning side must score at least one point on this basis. At Whist proper, points are also scored for *Honours*. The Whist Honours are the A, K, Q and J of the trump suit. Partners who between them are dealt all four of these Honours score 4 points; partners who between them hold three Honours score 2 points. Since, however, the holding of Honours is a matter of pure chance, and since a score of 4 by Honours tends to overshadow the points scored by tricks, many players prefer not to score Honours. They are not usually scored in America, where Whist is still widely played. There is also no hard-and-fast rule as to the number of points which should constitute a game; seven, however, is usual. The best of three games constitutes a *rubber*: at the conclusion of a rubber the partnership ends; players cut for partners again or the table is reconstituted.

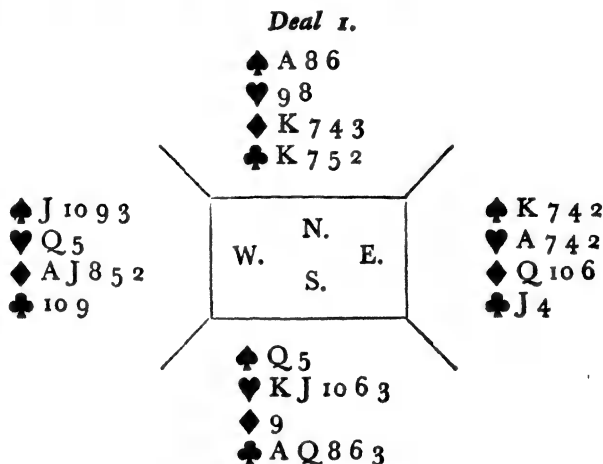
Players who are new to the game are recommended to adopt the seven-point game, and not to concern themselves with scoring Honours.

7. When a hand has been played out, the deal passes to the left. The trump suit, as before, is determined by turning up the

last card; from this point of view, each deal in the course of an evening's play is an independent event.

Illustrative Deals at Whist

In a short article on this difficult game, it is not possible to explore in detail its principles of play. But something may be learned from a study of the following deals.



South has dealt, and has turned up the ♣ Q to indicate the trump suit for that deal.

THE PLAY. *The card underlined takes the trick. Remember that the winner of each trick leads to the next one (i.e., plays first in the following round).*

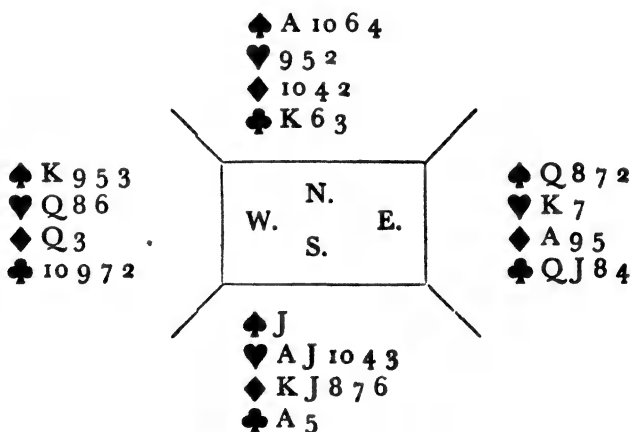
TRICK	WEST	NORTH	EAST	SOUTH
1	♠ J	♠ 6	<u>♠ K</u>	♠ 5
2	♠ 3	♠ 8	♠ 7	<u>♠ Q</u>
3	♣ 9	♣ 2	♣ 4	<u>♣ A</u>
4	♣ 10	<u>♣ K</u>	♣ J	♣ 6
5	♠ 9	<u>♠ A</u>	♠ 2	♦ 9
6	<u>♥ Q</u>	♥ 9	♥ 2	♥ 3
7	<u>♦ A</u>	♦ 3	♦ 6	<u>♣ 3</u>
8	♦ 2	♣ 5	♥ 4	<u>♣ Q</u>

9	♥ 5	♥ 8	♥ <u>A</u>	♥ K
10	♦ 5	♦ 4	♦ Q	♣ 8
11	♦ 8	♦ 7	♥ 7	♥ <u>J</u>
12	♠ 10	♦ K	♠ 4	♥ <u>10</u>
13	♦ J	♣ 7	♦ 10	♥ 6

Result of this deal: North-South make ten tricks (four odd), and thus score four points.

The deal illustrates the use of North-South's powerful trumps to bring in their subsidiary suit (Hearts). There are many alternative ways of playing the hand. Thus, some players, holding West's cards, would open with the ♦ A instead of the ♠ J. The latter is probably the "safer" lead. Note North's play of the ♠ A at trick 5. This enables South to get rid of his losing Diamond.

Deal 2.



South has dealt, and has turned up the ♥ 10 to indicate the trump suit.

THE PLAY. The card underlined takes the trick.

TRICK	WEST	NORTH	EAST	SOUTH
1	♣ 10	♣ 3	♣ 8	♣ <u>A</u>
2	♠ K	♠ <u>A</u>	♠ 2	♠ J
3	♥ <u>Q</u>	♥ 9	♥ 7	♥ 3

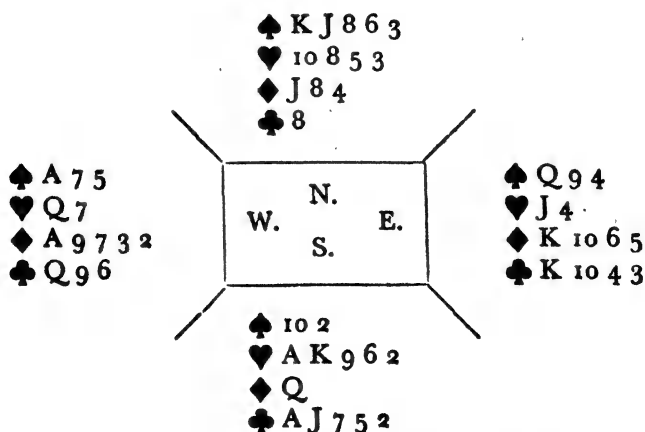
4	♣ 9	<u>♣ K</u>	♣ 4	♣ 5
5	♥ 6	♥ 5	♥ K	<u>♥ A</u>
6	♥ 8	♥ 2	♠ 7	<u>♥ J</u>
7	♦ 3	♦ 2	<u>♦ A</u>	♦ K
8	♣ 2	♣ 6	♣ Q	<u>♥ 4</u>
9	<u>♦ Q</u>	♦ 4	♦ 5	♦ J
10	♣ 7	♠ 4	♣ J	<u>♥ 10</u>
11	♠ 3	<u>♦ 10</u>	♦ 9	♦ 6
12	♠ 5	♠ 10	<u>♠ Q</u>	♦ 7
13	<u>♠ 9</u>	♠ 6	♠ 8	♦ 8

Result of this deal: North-South make eight tricks (two odd) and score 2 points.

Let us examine the play.

The tactics of this deal are somewhat comparable to those of Deal 1. North-South, holding trump strength, attempt to set up a second trick-taking suit (Diamonds). Had South, at trick 9, led a small Diamond instead of the ♦ J, the attempt would have been successful. (South, of course, does not know how the adversaries' cards lie.) The Diamonds are not set up, and the last two tricks fall to the opponents' established Spades.

Deal 3.



South has dealt, and turned up the ♥ A to show the trump suit.

THE PLAY. *The card underlined takes the trick.*

TRICK	WEST	NORTH	EAST	SOUTH
1	<u>♦ A</u>	♦ 4	♦ 5	♦ Q
2	♦ 3	♦ 8	♦ K	<u>♥ 2</u>
3	♥ 7	♥ 8	♥ 4	<u>♥ K</u>
4	♥ Q	♥ 3	♥ J	<u>♥ A</u>
5	♣ 6	♣ 8	♣ 3	<u>♣ A</u>
6	♣ 9	<u>♥ 5</u>	♣ 4	♣ 5
7	♦ 2	<u>♦ J</u>	♦ 6	♠ 2
8	<u>♠ A</u>	♠ 3	♠ 4	♠ 10
9	♠ 7	<u>♠ K</u>	♠ 9	♣ 2
10	♠ 5	♠ 6	♠ Q	<u>♥ 6</u>
11	♣ Q	<u>♥ 10</u>	♣ 10	♣ 7
12	♦ 7	<u>♠ J</u>	♦ 10	♣ J
13	♦ 9	♠ 8	♣ K	<u>♥ 9</u>

Result of this deal: North-South make eleven tricks (five odd) and score 5 points.

This last deal illustrates a *cross-ruff*, a familiar tactical development at Whist where partners are strong in trumps. North-South take 4 tricks (tricks 2, 6, 10, 11) by ruffing (*i.e.*, trumping) losing cards in plain suits, thus making two more tricks than would have come their way had all the trumps been played out.

The management of trumps is the most important weapon in the Whist-player's armoury.

CONTRACT BRIDGE

CONTRACT BRIDGE, which has now attained a popularity far exceeding that of any other card game, has been evolved, by successive stages, from Whist. The intermediate stages in this evolution are represented by "straight" Bridge, Auction Bridge (these games are seldom now played) and a modification of "royal" Auction Bridge which still has its devotees. Auction Bridge, as now played, closely resembles Contract, but the scoring is on different lines and it is not necessary to bid a game in order to be able to score the appropriate points. For this reason, Contract Bridge demands a more accurate valuation of the contents of



Cards in the City : 3 a.m. Bridge Fiends settling down to :

one's hand. Because of its scientific character, the game has acquired an immense literature. It is, of course, a supremely good game in itself.

Before studying Contract, you should learn Whist. Here we shall start by setting out the differences between Whist and Contract Bridge. Once these are understood, the *mechanics* of Contract will not be difficult to grasp.

1. Contract Bridge resembles Whist in that it is a partnership game for four players, partners being seated opposite to one another. As at Whist, the cards are dealt singly and face downwards, thirteen to each player. As at Whist, the object of each deal is to take as many tricks as possible; and the card which wins each trick is the highest card of the suit led, unless the suit led is trumped, when the winning card is the highest trump. As at Whist, every player must follow suit if he can, and the player winning the trick leads to the next one.

2. Now for the differences between the two games.

(i) The trump suit at any deal is not determined (as at Whist) by turning up the last card dealt, but competitively. This part of the game, which immediately follows the deal, is called the *Auction*. Players bid for the right to play the hand in a trump suit nominated by themselves; or, alternatively, with no trump suit at all.

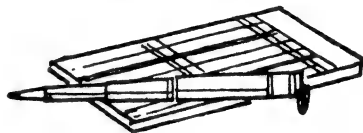
(ii) The trump suit is determined by the side which makes the highest bid. This side becomes *Declaring Side*; their opponents become the *Defenders*. Moreover, that member of the Declaring side who first mentioned the suit finally accepted as trumps (or who first mentioned No Trump if No Trump is the final declaration) becomes the *Declarer*. The defender on the Declarer's left now leads to the first trick. As soon as he has led, Declarer's partner, who now becomes *Dummy*, lays the whole of his thirteen cards on the table. The Declarer plays Dummy's hand as well as his own, and Dummy—unless there is some dispute as to the interpretation of the rules—takes no further part in the deal. The Declaring side is thus at a considerable tactical advantage; since the Declarer knows at the outset what the 26 cards held by his side are.

(iii) In order to secure a game, a sufficiency of tricks must be contracted for by the Declaring side. What constitutes a

sufficiency of tricks depends, of course, on the scoring rules. Thus, to secure a game with Hearts as trumps, ten tricks must be contracted for. This is called a game bid. If only seven tricks (the minimum) are contracted for, only seven tricks count towards game, however many are made. Hence games must so far as possible be bid, even where the opposition is silent. This necessity to bid games in order to score them constitutes the principal difference between Contract Bridge and the game of Auction Bridge, which it superseded.

(iv) Penalties are imposed for failure to make a contract. A Rubber at Contract consists of the best of three games. Players who have won one game towards the Rubber are said to be *vulnerable*, and the penalties for failure when vulnerable are greater than the penalties for failure when not vulnerable.

The above, which sounds, perhaps, more complicated than it actually is, can be made clear by means of one or two illustrative deals. Before presenting these, however, we shall examine the Contract scoring table, which must be learned by heart. The deals which follow will, it is intended, throw light on any difficulties which this scoring table may, at first blush, present.



Contract Bridge Scoring Table

I. Trick points scored by the Declaring Side.

These points are scored "below the line", i.e., they count towards game. A game is scored by whichever side first reaches 100 points. When one side scores a game, points scored by the other side are not carried forward towards the next game, though they count in the final total.

Each odd trick bid and made (i.e., each trick in excess of six)

Where the trump suit is :

Clubs or Diamonds . Scores 20.

Hearts or Spades . Scores 30.

No Trump . . . The first odd trick scores 40; the remaining tricks 30 each.

It follows that, from a love score, one must contract for 11 tricks to make a game at Clubs or Diamonds; for 10 tricks to make a



game at Hearts or Spades; for 9 tricks to make a game at No Trump.

A member of the defending side who anticipates that Declarer will fail to make his contract may *double* the declaration. If the contract fails, the resulting penalties are increased (see below). But if the contract, having been doubled, succeeds, the score below the line is doubled. Moreover, added points are scored "above the line" (see below) for any tricks made in excess of those contracted for.

A member of the declaring side who, in spite of his side's contract having been doubled, expects to be able to make it, may *redouble*. A redouble redoubles the points scored below the line if the contract is successful. Thus, suppose the contract is Three Clubs. If this call is not doubled, Declarer, if he makes his contract, scores 60 below the line. If Declarer is doubled and makes his contract, he scores 120 below the line—incidentally securing a game. If he has been doubled, redoubles, and makes his contract, he scores 240 below the line.

II. Premium points scored "above the line" by the Declaring Side.

OVERTRICKS (*i.e.*, tricks scored in excess of those contracted for).

Where the contract is not doubled: trick points in respect of each trick. *E.g.*, a player whose contract is Four Hearts, and who takes 12 tricks, scores 120 "below the line" and 60 "above the line".

Where the contract has been doubled: If Declarer is not vulnerable, 100 points in respect of each overtrick. If Declarer is vulnerable, 200 points in respect of each overtrick. *E.g.*, a vulnerable player whose contract is Four Hearts, who has been doubled, and who takes 12 tricks, scores 240 below the line and 400 above the line.

Where the contract has been redoubled: If Declarer is not vulnerable, 200 points in respect of each overtrick. If Declarer is vulnerable, 400 points in respect of each overtrick. *E.g.*, a vulnerable player whose contract is Three Spades who has been doubled, has redoubled, and takes 11 tricks, scores 360 below the line and 800 above the line.

SLAM BONUSES. A player who contracts for 12 tricks (Small

Slam) and makes them scores 500 points if he is not vulnerable and 750 points if vulnerable.

A player who contracts for all 13 tricks (Grand Slam) and makes them, scores 1000 points if he is not vulnerable and 1500 points if he is vulnerable.

III. *Premium points scored by the Defending side. ("Above the line").*

UNDERTRICK POINTS.

Where Declarer, undoubled, has failed to make his contract: If Declarer is not vulnerable, 50 points in respect of each undertrick. If Declarer is vulnerable, 100 points in respect of each undertrick.

Where Declarer, doubled, has failed to make his contract: If Declarer is not vulnerable, 100 points if he is one trick short of his contract; 200 points in respect of any subsequent trick. If Declarer is vulnerable, 200 points if he is one trick short of his contract; 300 points in respect of any subsequent trick.

Where Declarer, who has redoubled after being doubled, has failed to make his contract: double the above penalties.

IV. *Honour Points (scored by either side).*

The Honours at Contract are A, K, Q, J and 10 in a suit contract, and the four Aces at No Trump. If, at a suit contract, one player holds any four Honours in his own hand, his side scores 100 points above the line. If one player holds all five Honours at a suit contract, or all the Aces at a No Trump contract, his side scores 150 above the line.

V. *Rubber Points.*

The side winning a rubber in two games scores an additional 700 points.

If each side has won a game, the side winning the third, or rubber game, scores an additional 500 points.

Such is Contract Bridge scoring, as it has been evolved after a good deal of experiment. It will no doubt take the beginner some little time to master it; once he has done so, scoring will become quite automatic. Master it he must, however; since *all bidding*



should be based upon striking a balance between what one can hope to gain, or is prepared to lose, as the outcome of a particular contract, and what the opponents are likely to gain if they are allowed to become the declaring side. In effect, good bidding at Bridge resolves itself into an *evaluation of probabilities*, based on the scoring table. The primary object of the game is not to win tricks, but to score points; if one can score points most effectively by penalising the adversaries, one should not hesitate to do so.

Scoring at Contract : an Illustrative Rubber

N./S.	E./W.
(g) 500	
(g) 750	
(g) 400	
(e) 500	
(e) 20	200 (f)
(d) 800	900 (c)
(a) 30	60 (b)
" The LINE "	
(a) 90	100 (b)
(e) 120	
(g) 720	80 (f)
3930	1340 TOTALS.
1340	
2590	

Difference on which E./W. pay N./S. at the agreed rate per 100 points.

To clarify the above points, here is the score-sheet of an actual rubber. North-South are playing against East-West. The scores as entered on the score-sheet appear at the end of the rubber as shown opposite. The story of the rubber, with references to the score-sheet, is told below. It will be noticed that one works upwards, and downwards, from the "line" drawn across the scoring columns.

(a) North bids 3♥ and takes 10 tricks. His side scores 90 below the line and 30 (for the overtrick) above.

(b) West bids 3 No Trump and takes 11 tricks. His side scores 100 below the line and 60 above. A line is now drawn to show that E./W. have won a game; they become "vulnerable".

(c) South bids 4♦. He is doubled and takes only 5 tricks. E./W. score 900 above the line.

(d) East bids 3 No Trump. He is doubled and goes down 3 (*i.e.*, he takes only 6 tricks). N./S. score 800 above the line.

(e) North bids 6♣ (Small Slam) and takes all 13 tricks. His side scores 120 below (becoming vulnerable); also 20 above

for the overtrick, and 500 bonus for the declared Small Slam.

(f) West bids 2 ♣. He is doubled and takes 9 tricks (contract and overtrick). His side scores 80 below and 200 above for the overtrick.

(g) South bids 6 ♥. He is doubled and redoubles. He takes all thirteen tricks. His side scores 720 below for the redoubled contract; 400 for the overtrick; 750 for the vulnerable Small Slam; 500 for the rubber.



The scores are now added up; the difference in points—2590—represents the margin by which N./S. win. Contract is usually played for stakes (except in competitions), the losers paying the winners some agreed stake per 100 points. There is, of course, no obligation to play for stakes; doing so, however, has a steadying influence on the play, as otherwise some player is almost sure to spoil the fun for the others by consistently overcalling his hand.

Competitive Bidding

Having now ascertained the purpose of the bidding, we can return to the question of the Auction. As soon as the deal is completed, players look at their hands and bidding begins. The dealer has the right to bid first; then each of the others bids in turn, in clockwise order. The bidding is completed when three players in succession pass the last bid made.

A Double or Redouble counts as a bid; *i.e.*, after a Double or Redouble the bidding is reopened and any player has the right to bid again.

A player is under no obligation to bid; he can pass throughout if he wishes.

A player who has passed may, if he wishes, subsequently enter the arena. (In this respect, calling at Bridge differs from calling at Solo Whist.)

A player can make any (lawful) bid at any stage. He can begin, if he likes, with a Slam call.

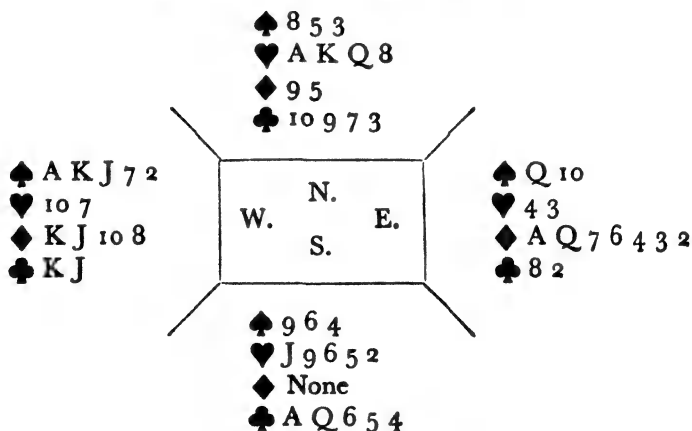
Each successive bid must rank higher than the last bid previously made. Notice that the order of precedence of bids, starting with the lowest and working upwards, can be shown as follows:

- (1) 1 ♣ (2) 1 ♦ (3) 1 ♥ (4) 1 ♠ (5) 1 N.T.
 (6) 2 ♣ (7) 2 ♦ (8) 2 ♥ (9) 2 ♠ (10) 2 N.T.
 (11) 3 ♣ . . .

and so on up to 7 No Trump, than which there can be no higher bid. Any of these bids can be made over any bid lower in the scale. A Double or Redouble does not affect the status of a bid; thus, the bidding can begin: South, 1 ♣; West, Double; North, Redouble; East, 1 ♦; and so on. Remember that bids have reference to the number of tricks *above six* that the player making the bid contracts to take. A bid of 1 ♣ is a contract to take *seven* tricks, Clubs being the declared trumps. A bid of *seven* is a contract to take all thirteen tricks.

These points can be illustrated by reference to some competitively bid hands; and a study of these, incidentally, throws light on the principles of bidding.

Bidding at Contract Bridge : Deal 1



South dealt the above hands at the score Love-All. This was the bidding:

S.	W.	N.	E.
1 ♥ (a)	1 ♠ (b)	2 ♥ (c)	3 ♦ (d)
3 ♥ (e)	4 ♦ (f)	No (g)	5 ♦ (h)
No	No	Double (i)	No
No	No		

East thus became the Declarer at a contract of 5 ♦ doubled. He was defeated by one trick (100 points to N./S.). South led the ♥ 6 to trick 1; North won with the ♥ K, played out the ♥ A, and returned a Club to South's ♣ A. The remaining tricks were claimed by Declarer.



Notes on the Bidding.

(a) This is a very "thin" bid; many players, holding South's cards, would pass. He is short of high cards. On the other hand, if North can support Hearts, the two hands may combine effectively because of South's void in Diamonds.

(b) West can reasonably hope that, if his partner holds a fair share of the cards, the odd trick can be made with Spades as trumps.

(c) North raises the contract in Hearts to one of eight tricks. A beginner might get unreasonably excited about North's hand. But he has no cards of any value outside the trump suit.

(d) With seven potential trumps in East's hand, and an indication of strength from partner, the contract for nine tricks is not unreasonable.

(e) This is a "naughty" bid. South has already called his hand for all it is worth. As the cards lie, nine tricks can be made. But North might have supported South on less strength than he actually holds.

(f) Here, too, it is doubtful if West should speak again.

(g) North does not risk a doubtful game contract, because he is sure (in his own mind) that E./W. cannot make a game. (This assumption is well-founded.) North, in passing, is obeying the sound principle that one should not incur risks which are disproportionate to what one can hope to gain.

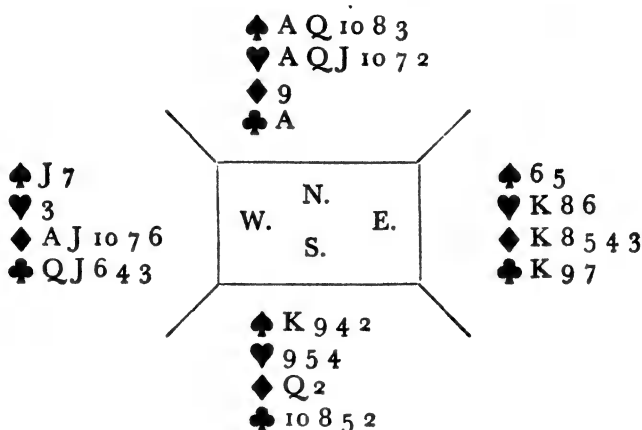
(h) Not worth while, in spite of partner's support. The adversaries have opened the bidding, and are almost certain to be able to take three tricks. 5 ♦ would be a good bid if North had bid 4 ♥, because East would then have to balance his possible loss against the possible loss of a game; but as it is N./S. are not in a game contract, and East, it is clear, should therefore be content with his "bird in hand".

(i) In doubling, North actually expects to defeat the contract

by more than one trick. He does not know that South has opened on such slender material.

Bidding at Contract Bridge : Deal 2

This is a deal from an international match (England *v.* Scotland), played in 1937. I give the bidding as it actually occurred.



East was dealer, and both sides were vulnerable.

E.	S.	W.	N.
No	No	No	1 ♣ (a)
1 ♦ (b)	No	3 ♦ (c)	3 ♠ (d)
No	4 ♠ (e)	No	5 ♥ (f)
No	5 ♠ (g)	No	No
No			

North (who had mentioned the Spades first) thus became Declarer at a contract of 5 ♠. East led the ♦ 4 and North had no difficulty in making his eleven tricks, losing only to the ♦ A and the ♥ K.

Notes on the Bidding.

(a) Neither East nor South has the material for an opening bid. West might reasonably have bid 1 ♦. North's bid of 1 ♣, which may surprise the beginner, is "conventional". Contract Bridge teems with these artificial bids, the use of which has been much criticised. Here the bid is known by all those playing to indicate a very strong hand; if East says nothing, South is expected to make

some response, lest the bidding should fade out at 1 ♣.

(b) East, however, does "intervene". Incidentally, his bid is a very bad bid. If South holds West's hand, and doubles 1 ♦, E./W. will lose at least 800 points.



(c) This, on the other hand, is a good effort. It is an attempt to prevent North from showing too plainly what is in his hand. As the cards lie, 3 ♦ is a "make".

(d) North now comes into the open. Why does he bid 3 ♠ instead of 3 ♥? Answer: because he is looking ahead. If East now passes, and South bids (say) 4 ♣ or 3 N.T., North will bid 4 ♥ next, and now South can go back to 4 ♠ without raising the number of tricks contracted for. This is an application of what Bridge-players call the "principle of preparedness".

(e) The Spade bid suits South, and he contracts for game in this suit.

(f) Another mystery! What is the matter with a game in Spades? Here the answer is that North is angling for a Slam. He invites South, if his hand warrants his doing so, to make another constructive bid.

(g) South, however, guesses that a Slam is not likely to succeed. By bidding 5 ♠ he advises North not to push matters any farther. A very accurate result.

Notes on Bidding Principles

In this introduction to Contract, it is not possible to say much about bidding principles; the analysis of bidding situations, and advice as to the best method of tackling them, is the subject-matter of literally hundreds of books. Many players go to much trouble to assimilate bidding "systems"; but no system, however elaborate, can ensure that every hand one encounters will be bid properly. The following hints may be helpful to the beginner:

1. Never forget that Bridge is a *partnership* game. Each player is bidding, not on 13 cards, but on 26: the 13 cards which he sees in his own hand, and the 13 cards which he cannot see in his partner's.

2. Hence, bid, if possible, so as to convey the maximum amount of information. Bear in mind that each successive bid should tell your partner something new about your hand.

3. For this reason, keep the bidding as low as possible, provided you can trust your partner to keep it open for you if his hand warrants it.

4. Sometimes, however, it may be less important to convey information to your partner than to prevent the exchange of information by the adversaries. In this case, bid as high as your hand warrants at the earliest opportunity.

5. Do not, as a rule, open the bidding unless you have adequate trick-taking strength. All subsequent bids are founded on the first one; a poor first bid is the most frequent cause of disaster.

6. Always bear in mind the mathematical basis of the scoring. Essential to sound bidding is the proper valuation of risks. If your adversaries have won a game, you may reasonably incur a 500-point penalty to prevent their winning a second one. But do not run the risk of a 500-point penalty to prevent your opponents from making an odd trick or two.

7. Don't bid selfishly. The greatest menace at the Bridge table is the player who wants to play all the hands. Give your partner a show if you think that his contract is more likely to be profitable than yours.



The Play of the Hand

This department of the game does not lend itself to condensed treatment. The play of the cards is easier than at Whist, because there are 13 of them on the table, and it is often not difficult to deduce (partly from the bidding, and partly from the cards played to the opening tricks) precisely what cards your partner holds.

Train yourself to remember what cards are out.

Practice alone can make a Bridge-player. Get as much practice as you can with better players; study their methods; if you fail to make a likely contract, ask yourself where, if at all, you have blundered.

The Laws of Bridge (last revised in 1935) are lengthy and extremely complicated. If you take seriously infringements of the rules (*e.g.*, bidding out of turn; failing to bid a sufficient number of tricks; leading from the wrong hand) you will need to have a copy by you. The Laws are published under the auspices of the Portland Club.

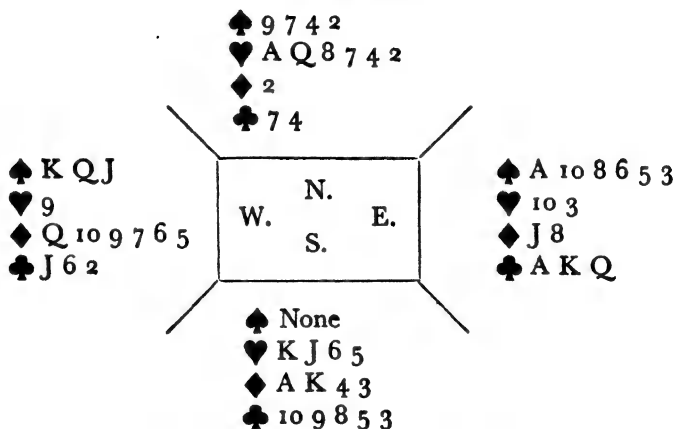
Illustrative Deals at Contract Bridge

The beginner can learn much from a study of these deals. They are all taken from recent international matches. These are hands from "duplicate" Bridge—i.e., each deal was played in two rooms, with the members of each of the rival teams holding the N./S. cards in one room and the E./W. cards in the other.



I

On the same deal, the N./S. players make game in one room, and the E./W. players in the other.



Dealer: West.

Score: E./W. vulnerable.

BIDDING: ROOM 1

W.	N.	E.	S.
No	1 ♥	1 ♠	4 ♥
No	No	No	

Final Contract: 4 ♥ by North. East led ♣ K. Declarer made 11 tricks, losing only two Club tricks. Turn now to Room 2.

BIDDING : ROOM 2

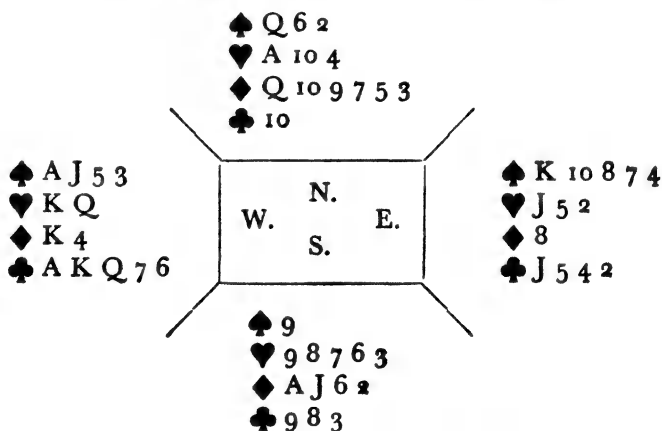
W.	N.	E.	S.
No	No	2 ♠	3 ♣
	No	No	Double
No	No	No	

Final Contract: 4 ♠, doubled, by East. South led the ♦ K, and E./W. made 10 tricks, losing two Diamonds and one Heart.

This deal occurred in the 1937 match between Wales and Northern Ireland. The Ulster players were successful at both tables. Their success can be attributed to the initiative shown by North in Room 1; he opened the bidding on a hand which his "opposite number" in Room 2 passed. There is much to be said both for and against this opening bid; as the cards lie, it's a winner.

II

Choice between Penalty and Overcall—the latter unwisely selected.



Dealer: South.

Score: E./W. vulnerable.

BIDDING : ROOM 1

S.	W.	N.	E.
No	1 ♣	1 ♦	1 ♠
3 ♦	4 ♦	No	4 ♠
No	No	5 ♦	No
No	5 ♠	No	No
No			

Final Contract: 5 ♠ by East. South led the ♦ A and the contract was defeated by one trick. Declarer lost to the two red Aces and also lost one trump trick.

BIDDING : ROOM 2

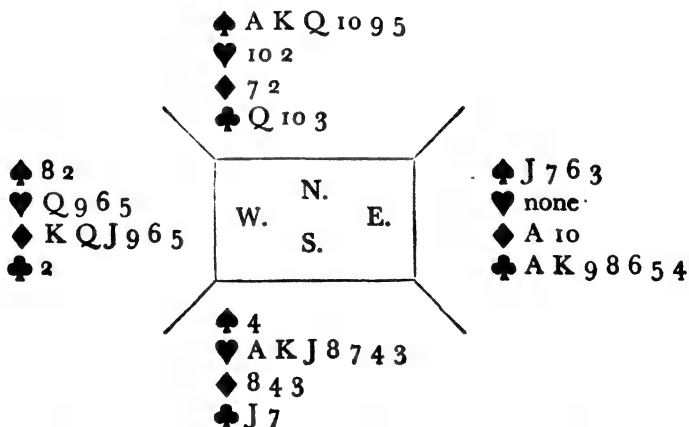
S.	W.	N.	E.
No	2 ♣	No	2 ♦
No	2 ♠	No	4 ♠
No	No	No	

Final Contract: 4 ♠ by West. North led the ♦ 10, and Declarer, playing the Spades a different way, made the eleven tricks which East had missed in Room 1.

The deal is from *England v. Wales, 1938*. Note West's bid of 4 ♦ in Room 1. This bid, an "overcall in the opponent's suit", is used to show a very strong hand: it invites partner to select the best suit for trumps. North's brave bid of 5 ♦ (based on a calculation of the risks incurred) puts West in a quandary. Shall he double for a smallish penalty, or land his partner in what may prove an unmakeable contract? West chose the latter alternative; as events turned out, unwisely. The English players scored heavily on this deal.

III

Partners at loggerheads ; heavy penalties result.



Dealer: North.

Score: N./S. vulnerable.

BIDDING: ROOM 1

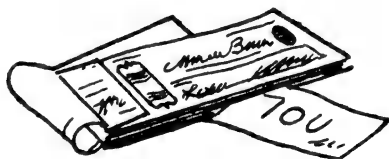
N.	E.	S.	W.
1 ♠	3 ♣	4 ♥	No
4 ♠	Double	5 ♥	Double
No	No	No	

Final Contract: 5 ♥, doubled, by South. West led ♣ 2, and Declarer was 4 tricks down on his contract.

BIDDING: ROOM 2

N.	E.	S.	W.
1 ♠	3 ♣	3 ♥	No
3 ♠	No	4 ♥	No
No	5 ♣	No	No
Double	No	No	No

Final Contract: 5 ♣, doubled, by East. South led ♥ K, and East made nine tricks only.



From the 1938 match between Scotland and Eire. This deal cost the Scottish players, who were doubled and defeated in both rooms, 1400 points. The distribution of the cards is, of course, "freakish" in the extreme.

At the same time, the bidding of the hands is not up to international standard.

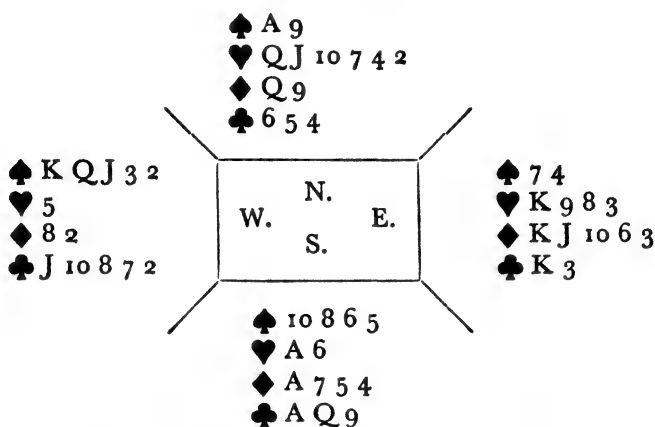
North's bid of 4 ♠, in Room 1, is very bad; his partner has in effect told him that he does not like Spades and has asked to be allowed to play the hand in Hearts. 4 ♥ would not have been doubled.

Equally bad is South's reversion to 5 ♥, which is simply asking for trouble.

East, in Room 2, is similarly obsessed with his own cards. He forgets that he has a partner—a particularly unforgivable fault.

IV

A "psychic" or bluff Bid.



Dealer: East.

Score: N./S. vulnerable.

BIDDING: ROOM 1

E.	S.	W.	N.
No	1 ♦	1 ♥	Double
No	No	1 ♠	2 ♥
No	2 N.T.	No	3 N.T.
No	No	No	

Final Contract: 3 N.T. by South. West led the ♠ K and Declarer made 6 tricks only (three down).

BIDDING: ROOM 2

E.	S.	W.	N.
No	1 ♦	No	1 ♥
No	1 N.T.	No	2 ♥
No	3 ♥	No	4 ♥
No	No	No	

Final Contract: 4 ♥ by North. East led the ♦ J and North just made 10 tricks and his contract.

Psychology, as well as arithmetic, enters into bidding at Bridge. This deal is from the 1937 match between Wales and Northern Ireland. In Room 1 West, being not vulnerable, tries to confuse the issue after South has opened the bidding by making a bluff call

in Hearts. North, by doubling and subsequently bidding 2 ♥, calls the bluff; but South selects No Trump for the final contract, and West's Spade tricks "sink" him.

In Room 2, with no interference by West, North finds a 4 ♥ contract and makes it. Actually, this contract should not have been made; East's lead of the ♦ J is poor. The best lead is the ♠ 7.

V

Grand Slam bid and made.

			♠ 5 3		
			♥ 5		
			♦ 10 7 5 3 2		
			♣ J 7 5 3 2		

Dealer: East.

Score: Love All.

BIDDING : ROOM 1

E.	S.	W.	N.
1 ♠	No	3 ♠	No
4 ♥	No	4 N.T.	No
5 N.T.	No	6 ♥	No
7 ♥	No	No	No

Final Contract: 7 ♥ by East. South led the ♣ K and East duly made all 13 tricks.

BIDDING : ROOM 2

E.	S.	W.	N.
1 ♠	No	4 ♠	No
5 ♣	No	5 ♥	No
6 ♠	No	No	No

Final Contract: 6 ♠ by East. South led the ♠ J, and East just made his contract (12 tricks).

The bidding in Room 1 is very fine. With Hearts as trumps, all 13 tricks can be made; with Spades as trumps, only 12 tricks. The reason is one that the novice finds not easy to grasp: that, with Hearts as trumps, the Spade suit can be set up as a sort of secondary trump suit, to enable West to get rid of his losing Club. If Spades are made trumps, this extra trick goes astray, because Declarer has the same number of Hearts in each hand. Expert bidding is thus the prelude to *expertise* in play. The deal is from the 1938 match between Northern Ireland and Scotland.

POKER

POKER is a game for from five to seven players. It can, indeed, be played by four players, or even by three, but it is not possible to enjoy its full flavour unless there are at least five participating. Eight players is an impossibly large number, because (as will be seen) there are not enough cards to satisfy the conditions of the game.

Two points about Poker should be noted at the outset. First, that it is not (as some people suppose) primarily a game of chance. "Poker? That's just a game of bluff, isn't it?" is a remark made over and over again. Actually, bluff plays a far less important part in the game than non-players imagine; and, anyway, to bluff successfully in itself demands considerable skill. The skill factor at Poker is actually of greater importance than in any other card game. That is to say, good players will win, and poor players will lose, more consistently than is the case even at Whist or Contract Bridge.

Secondly, Poker, as will be seen, resolves itself into a betting match on the relative value of unexposed hands. Clearly, these bets should mean something if there is to be a game at all: otherwise every player could, with impunity, bet the limit every time. The stakes can, of course, be as low as one wishes; but stakes there should be if Poker is to have any significance.

The mechanics of Poker are very simple. One can learn how to play (a very different thing from learning how to play *well*) in an hour or so. Five cards are dealt to each player. Each looks at his hand. A player who regards his hand as worthless throws it in, and takes no further part in the deal. The others put up an

agreed stake (which, as we shall see, can in certain circumstances be raised), and each exchanges as many of his cards as he wishes for fresh cards from the remainder of the pack. The object is to secure the best hand, according to an agreed ranking of possible hands: this will be explained in the next paragraph. When these cards have been exchanged, and the new hands inspected, players bet as to whose hand is the best. A player who is able to outbet the others takes the stakes without exposing his cards; otherwise, such hands as have not been thrown in during the betting are exposed, and the stakes go to the holder of the best one.

Here is the ranking value of hands at Poker:

(1) *Royal Straight Flush*, i.e., A K Q J 10 of the same suit.

(2) *Straight Flush*, i.e., five cards of the same suit in sequence.

Examples:

♠ Q J 10 9 8
♥ 8 7 6 5 4
♣ 5 4 3 2 A

If two Straight Flushes are in competition with one another, the higher one wins. Thus ♥ 8 7 6 5 4 loses to ♠ Q J 10 9 8, but beats ♣ 5 4 3 2 A.

(3) *Fours*, i.e., four cards of a kind with one other card—e.g., ♠ 7 ♥ 7 ♦ 7 ♣ 7 4. If Fours should encounter one another, the highest wins: Four Aces beat Four Kings, and so on.

(4) *Full House*, i.e., three cards of one denomination and two of another, e.g.,—

♠ A 6 ♥ A ♦ A 6
♠ Q ♥ K Q ♦ K ♣ Q

Full Houses rank in accordance with the denomination of the 3-card element: thus a Full House "Aces up" (the first example given above) beats any other Full House.

(5) *Flush*, i.e., five cards of the same suit, not in sequence, e.g.,—

♠ A 9 8 6 4
♣ K Q J 10 8

The former Flush is superior to the latter, as the value of a Flush, in competition with another Flush, depends on the rank of its highest card.

(6) *Straight*, i.e., five cards in sequence, but not all of the same suit, e.g.,—

♠ A ♥ K Q ♦ J ♣ 10
♦ 9 8 ♣ 7 ♠ 6 5

Straights, in competition, rank in accordance with the value of the highest card: two or more Straights which have top cards of equal rank divide the pool.

(7) *Threes*, i.e., three cards of the same denomination, and two others which are not of the same denomination, e.g.,—

♥ K 7 ♦ K 2 ♣ K
♠ K Q ♥ Q ♦ Q J

The former (three Kings) is superior to the latter (three queens).

(8) *Two Pairs*, e.g.,—

♠ A 3 ♥ 3 ♦ A ♣ 2
♠ K Q ♦ K ♣ A Q

The former ("Aces up") is superior to the latter ("Kings up"), the determining factor being the denomination of the higher pair. And:

♠ A 4 ♥ 4 ♦ A ♣ 2
beats ♠ 3 ♥ A 3 ♦ K ♣ A

the denomination of the lower pair being now taken into account. If two hands are in all respects equal, stakes are divided.

(9) *Pair*, e.g.,—

♠ K 5 ♥ K 8 ♦ 2 (a Pair of Kings)
♥ 9 5 4 ♣ 9 6 (a Pair of Nines)

The rules as to precedence and equality apply equally here.

(10) A hand with no pair in it can win if it is not in competition with a better one. Two such hands rank according to the denominations of their highest cards.

Look now at an example of a deal at Poker. Let us suppose that there are five players: Smith, Brown, Black, White and Gray. Smith deals. (The initial deal is determined by drawing cards: whoever draws the highest card deals. Thereafter the players deal

in rotation to the left. Brown, on Smith's left, will deal next time.) The players are provided with counters or chips, which represent whatever monetary stakes have been agreed. Thus the chips can each represent, say, a shilling, or they can be four a penny.

Before Smith deals, Brown, on his left, puts up one chip. This is the "ante" and forms part of the stake for the deal. If Brown decides not to play, his chip goes to whomever wins on the deal.

Black, on Brown's left, puts up two chips. This is the "straddle". What has just been said regarding the "ante" applies also to the "straddle".

The "ante" and "straddle" have a definite purpose. If they did not form part of the game, it would be possible for a player never to risk losing money unless he had a very good hand. As it is, each player, once in each round, is compelled to take some risk or to lose his ante and straddle.

The hands which Smith deals are as follows:

To Brown : ♠ K 8 7 5 ♦ 2
To Black : ♠ A ♥ A 10 ♦ 5 ♣ 10
To White : ♥ Q ♦ Q 8 ♣ Q 4
To Gray : ♠ 6 ♥ J 6 ♦ 9 3
To himself : ♥ K 8 ♦ 7 ♣ K 8

The players look at their cards. White, on the left of the "straddle", is "first to speak". He has already Three Queens—quite probably a winning hand. He says "Play" and puts up four chips, which we will presume to be the agreed entry.

Gray, with only two Sixes in his hand, throws it in. It seldom pays to play, where a hand has been opened, on less than a pair of Aces.

Smith has already "Kings up". He plays, putting up four chips.

Brown already has one chip in the pool. He holds four cards to a Flush. They are worthless as they stand, but if Brown can complete the Flush he may well have the best hand. He says "Play" and puts up three more chips.

Black has already Aces up. This is a winning hand more often than not. He therefore says, "Play for eight", and puts up eight chips. Now any player wishing to stay in must put up more chips or retire, abandoning his stake.

White is pleased to see the pool raised. He knows that Black



Beginners at poker have to pay a high price for their experience.

(unless he is bluffing) has a good hand: even so, it is probably not so good as his own. White could raise the pool again, but he thinks it will pay him not to drive anyone out. He therefore contents himself with putting up four more chips.

Smith does not like the look of things. He retires, abandoning the four chips he has put up.

Brown does not much like the look of things either. But he is "last to speak", *i.e.*, unless he raises the initial stake himself it cannot be raised against him again. He therefore puts up four more chips, and the initial stake is complete. Brown, Black and White have each eight chips in front of them; Gray and Smith have retired, the latter sacrificing four chips. At this stage, then, the pool consists of twenty-eight chips.

Smith now gives cards to the three players left in the game. These are dealt to the players from the top of the pack. (As twenty-five cards were dealt initially, there is a pack of twenty-seven cards left). Players receive cards in the order in which their hands were originally dealt to them. Brown asks for one card: he throws his $\spadesuit 2$ and receives the $\heartsuit J$. This gives him a King-high Flush. Black also asks for one card. He throws his

♦ 5 and is given the ♣ 7. He has not improved his hand: it is still "Aces up". White throws the ♦ 8 and ♣ 4 and, to his satisfaction, receives ♠ 4 and ♥ 4: he now has a Full House, Queens up.

Now the betting on the hands begins. White, next to the straddler, is "first to speak". He bets the maximum permissible—say, eight chips.

Brown puts on his thinking-cap. He can either "see" White (*i.e.*, put up the same number of chips) or raise the bet. He decides to "see" him. (If Brown raises the bet, White can raise again: and so on till one player is satisfied.) Brown therefore puts up eight chips also.

It is now Black's turn to decide what to do. It seems fairly evident to him that at least one of his opponents has a better hand than Aces up. Black, then, very sensibly decides not to throw good money after bad, and retires from the contest.

Now White and Brown expose their hands. White's Full House, ♠ Q 4 ♥ 4 ♦ Q ♣ Q, beats Brown's Flush, ♠ K J 8 7 5, and White takes the pool: forty-four chips in all.

Such is the sequence of moves in a typical game.

The Element of Bluff. This is not exemplified in the above deal; everyone was playing "straight". But suppose that White is a player who is known to bluff on occasion. Suppose that Brown has failed to "fill" his Flush, *i.e.*, after drawing a card he holds ♠ K 8 7 5 ♣ 2—a worthless hand.

Now when White opens by staking eight chips, Brown may argue as follows:

"White may have threes, or even better; he may have only a Pair. His maximum bet may be intended to conceal his weakness. If now I raise, he will place me with at least a Straight, and will throw his hand in—as, also, may Black. The pool justifies the gamble."

Thus arguing, Brown raises the bet eight chips. White, having made a Full House, will of course raise again. But if White has failed to improve on his Three Queens, he may well throw his hand in; and Brown takes the pool on a "bust".

The possibilities inherent in skilful bluffing can only be learned by experience. The beginner should be chary of bluffing, and must learn that it pays to be bluffed on occasion rather than to

"make sure". Poker is a game which demands a knowledge (1) of its underlying mathematics, and (2) of the psychology of those taking part. Beginners have to pay a high price for their experience.

BOOBY

BOOBY is an attempt to meet that long-felt want—an adaptation of Contract for three players.

Seats for four should be provided at the table, although there are only three players. This is because whoever plays the hand will have a Dummy hand opposite to him, so positions at the table will depend on the final Declaration.

Players deal in rotation, as at Bridge. Let us call the three players Smith, Brown and Robinson. We will suppose that it is Smith's deal; that Brown is seated to his left when the game begins, and Robinson to his right.

Smith deals seventeen cards to each player, beginning with the player to his left (Brown). The last card he deals, face downwards, to the centre of the table: that card is the nucleus of Dummy's hand.

The players now take up their cards and inspect them. Before the calling begins, each will throw four cards (face downwards) to the centre of the table to complete the Dummy hand. These discards will leave each player with thirteen cards, and will bring up Dummy's total to the same number.

On what principle should cards be discarded for the Dummy? Before we can answer this question, we must know what is going to happen next. When the Dummy hand is complete, players will bid—the Dealer bidding first—for the right to play, with Dummy as partner, against the other two. The rules of play, and scoring, are as in Contract Bridge (except that there is no vulnerability); hence only the Declarer can score below the line. It follows that it pays to secure the final Declaration; unless, of course, one can secure a worth-while penalty by doubling some other player's call.

It follows also that one does not necessarily throw merely worthless cards for the Dummy. If one's hand is a poor one, one will perhaps abandon at the outset the idea of taking part in the Declaration: in that case, obviously, one will keep all one's good cards, and contribute to Dummy those which seem to be least

useful from the point of view of defence. But if one's hand seems strong enough to give one good hopes of securing the final Declaration, one will consider whether some of one's good cards cannot conveniently be transferred to Dummy's hand. This decision calls for nice judgment: if one contributes winning cards to Dummy, and then fails to secure the final Declaration, one may well assist an adversary to make a useful score.

One further point: scoring is as in Contract Bridge; but with this difference: that at Booby there is a "Nullos" call in addition to the four suit calls and No Trump. A Nullos contract is a contract to *lose* a specified number of tricks: thus a player calling "One Nullo" undertakes to lose at least seven of the tricks; a player calling "Four Nullos", which is a game contract (like "Four Hearts" or "Four Spades"), undertakes to lose at least ten tricks. For each trick he can be made to take in excess of three, he will be one down on his contract.

Hence, in discarding, one should take care not to help an adversary to make a Nullos contract by throwing 2's or 3's into Dummy. These low cards are just as valuable in a Nullos Declaration as are Aces and Kings in a suit call or at No Trump.

Let me now revert to our illustrative deal. Smith has dealt each player seventeen cards; we will suppose they are as follows:

Brown's hand :

♠ A 9 6 4 ♥ A K 10 8 6 4 ♦ 10 8 3 ♣ 10 7 4 2

Robinson's hand :

♠ 10 5 3 ♥ Q 9 7 5 2 ♦ K 9 4 ♣ K Q J 9 8 5

Smith's own hand :

♠ K Q J 8 7 2 ♥ J 3 ♦ A Q J 7 6 5 2 ♣ 6 3

The remaining card (the ♣ A) is thrown (face downwards) for Dummy.

Now each player, before discarding, reviews the possibilities of his hand. Brown, with a fair Dummy, might hope to make the odd trick in Hearts: this meagre prospect of success does not justify his parting with any good cards. He decides, therefore, to throw his three Diamonds (since, from the point of view of defence, a void suit can be very useful) and also the ♣ 10. The ♣ 10 is selected, rather than a low Club, because to contribute the ♣ 10 to Dummy may help to defeat an adverse call in Nullos. .

Robinson's reasoning is on somewhat similar lines. His hand

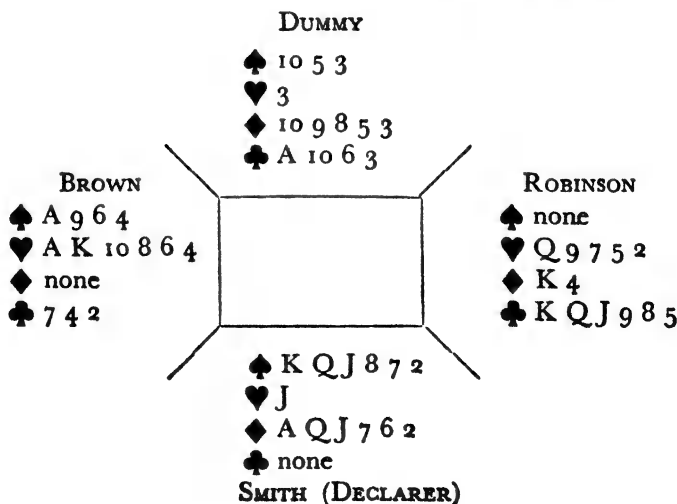
has defensive possibilities, but its prospects, from an attacking point of view, are poor. He throws his three Spades and the ♦ 9.

Smith, however, has a very promising hand. There are game possibilities in both Spades and Diamonds; but, on the whole, a game call in Nullos seems the best bet. (In calling, by the way, Nullos rank between Hearts and Spades. One Nullo overcalls One Heart, but is itself overcalled by One Spade. The trick values at a Nullo declaration are the same as at Hearts and Spades: 30 points per trick.)

Smith, then, decides that his opening call will be Four Nullos, which gives him game if he makes his contract. Into Dummy's hand he throws his two Clubs, the ♥ 3, and the ♦ 5.

When each player has made his contribution to Dummy, the calling begins. Smith opens, as he has already planned to do, with Four Nullos. (A player who plans to make a game declaration should, obviously, make it at once. For otherwise he may get no second opportunity of calling.) As it happens, this first Declaration is also the last. Neither Brown nor Robinson dare venture to make a higher call. The players seat themselves with Smith facing Dummy's vacant chair, and Brown leads the ♥ K to the first trick. He selects this card for two reasons. The lead shows his partner which is his strong suit; also it enables him to study the cards in Dummy before deciding on a plan of campaign.

Dummy's hand is now exposed, and this is how the cards lie:



After Brown's lead of the ♥ K, Smith, if he plays properly, will have no difficulty in making his contract, *i.e.*, in compelling his adversaries to take at least ten tricks. Even at Double Dummy (*i.e.*, with all the hands exposed) it is not possible to find a defence for Brown and Robinson that will compel Smith to win four tricks. And, since Brown does not know what cards Robinson holds, his problem is infinitely more difficult. In practice, he would probably lead another Heart, and Smith would promptly discard Dummy's ♣ A. He can now be compelled to take, at the most, two tricks.

But, as the cards lie, things can be made very difficult for Smith if Brown's opening lead happens to be a low Heart. Readers will find it interesting to study for themselves the possibilities of the deal. It illustrates well how fascinating the play of a Nullos contract can be.

As Solo-players will readily appreciate, it resembles a *Misère* deal in principle, except that the caller is playing two hands against two, instead of one hand against three. At Nullos, as at *Misère*, there is, of course, no trump suit.

Here is another deal at Booby, taken from actual play. It illustrates play at a suit declaration.

The dealer (we will continue to call him Smith) distributed the cards as under:

To Brown :

♠ A K J 8 7 4 3 ♥ 6 3 ♦ Q 8 ♣ A Q 10 7 5 2

To Robinson :

♠ 9 5 ♥ A K 10 9 7 5 2 ♦ 9 4 2 ♣ K 9 8 4 3

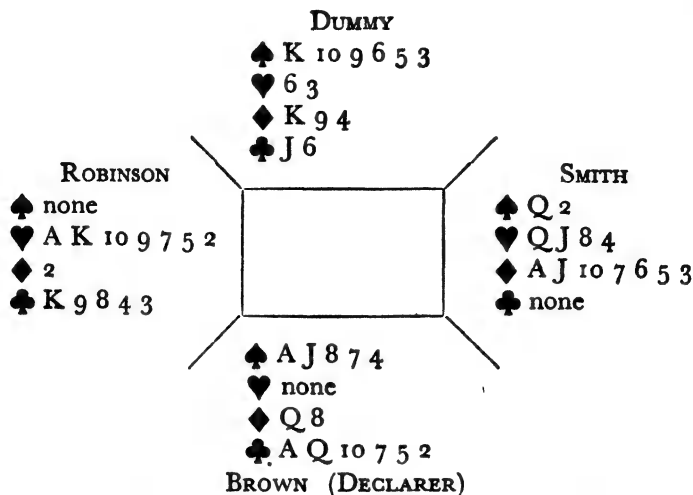
To himself :

♠ Q 10 6 2 ♥ Q J 8 4 ♦ A J 10 7 6 5 3 ♣ J 6

The remaining card (Dummy's) was the ♦ K.

Brown contributed to Dummy the ♠ K 3 and ♥ 6 3. Robinson threw the ♠ 9 5 and ♦ 9 4. Smith threw the ♠ 10 6 and ♣ J 6.

Smith now opened the bidding with ♦ 3. Brown now called ♠ 4; Robinson optimistically bid ♥ 5. This call was doubled by Smith, but Brown overcalled the double with ♠ 5. This time Robinson doubled—a bad double, as he was relying on his partner to take tricks. The lay-out for the play was as follows:



As Brown had hoped would be the case, Spades had been contributed generously to his Dummy. Robinson's lead was the ♥ K, and Brown had no difficulty in making his eleven tricks, losing only to the ♦ A and to the ♣ K.

He scored (as at Contract) 300 points "below the line" and a game. Also, as he had won one game already, he scored 500 points more for a rubber.

SOLO WHIST

SOLO WHIST (often called, simply, Solo) is, like Bridge, a derivative of Whist proper. In the last fifty years it has attained a wide popularity, for two reasons: (1) as its name implies, it affords the opportunity to play, not in partnership, but "on one's own"; (2) each deal is a separate event, so that a session can terminate at any time. This no doubt is one of the reasons why one so often sees Solo played in railway trains.

Four players normally participate. (Sometimes a table of five is made up, each taking it in turn to stand out.) The players take it in turn to deal, the deal passing, as in Whist, to the left. The cards, however, are not, as in Whist, dealt singly, but in *threes*—face downwards, and beginning with the player to the dealer's left. Four packets of three are dealt in this way; the last four cards are dealt singly. The last of these, which falls to the dealer himself, is turned face upwards to indicate the trump suit. This card

remains face upwards till the dealer has played to the first trick, when he takes it back into his hand.

The deal completed, the players look at their cards, and the *calling* begins. In the calling, each player contracts to take so many tricks—either singly, or in partnership with another player. The various calls have a prescribed order of precedence, and any call can be superseded by one ranking higher in the scale. But a player who has made a call, and been overcalled, has the right to call again, if he wishes.

Any player can make as high a call as he likes to begin with; even Abondance Déclarée, which is the highest call of all. But a player who has once passed can take no further part in the calling.

The first player to call is the Eldest Hand (the player to the dealer's left). Next after him is the player to *his* left, the dealer calling last.

The Recognised Calls

The following are the recognised calls, beginning with that which ranks lowest, and working upwards:

(1) *Proposal and Acceptance* (sometimes known as "*Prop and Cop*"). This is the only call which is not "individual", *i.e.*, in which the player has a partner. A player who *proposes* offers, in collaboration with any player who *accepts* his proposal, to take at least eight of the thirteen tricks, with the suit of the dealer's exposed card as trumps.

It follows that, to propose, a player should be reasonably sure of taking at least four tricks himself.

Any subsequent player can "accept" (provided there has been no intervening call). It is not necessary that partners should be seated opposite to one another. (For this reason, playing situations can arise at Solo, in a "prop and cop" declaration, quite different from any that occur at Whist.) Eldest Hand (but only Eldest Hand) may accept another player's proposal even if he has passed originally.

A player who has proposed, but has had no acceptance, may amend his call, if he wishes, to a higher one. Otherwise the hand is thrown in and the deal passes.



Solo is a favourite pastime of the season-ticket holder.

Note.—In some “schools”, “prop and cop” is not played, only individual calls being recognised. This is perhaps unfortunate, for the tactical situations to which these hands give rise are often of the greatest interest.

(2) *Solo*. This is the lowest of the “individual” calls. The caller undertakes, at the trump suit indicated by the exposed card, to take at least *five* of the thirteen tricks, playing his own hand against the combined opposition of the other three players.

(3) *Misère*. This call gives rise to the most interesting playing situations. The *Misère* caller undertakes to *lose* all the tricks, playing against the other three. If he can be made to take a single trick, his call has failed and the play of the hand is terminated. There is no trump suit at *Misère*.

(4) *Abundance*. Here a player undertakes, in a trump suit selected by himself, to take at least *nine* of the thirteen tricks. The caller *does not*, at the time of calling, announce what his

trump suit is. He announces it after the call has been *ratified* (i.e., passed by the other three players) and *before* the lead is made to the first trick.

Note.—On the above point there is a good deal of misunderstanding. Frequently one comes across the belief that trumps are not announced till the completion of the first trick, trumps for the purposes of that trick being the suit indicated by the exposed card. This erroneous belief leads, inevitably, to farcical situations in which a card of the caller's trump suit is "trumped" by some other player.

The correct procedure is as follows. Suppose Eldest Hand thinks he can make nine tricks if Hearts are trumps. (The exposed card is, say, a Diamond.) Eldest Hand calls "Abondance". The other three players pass. Eldest Hand now says "Hearts are trumps" and leads to the first trick.

(5) *Abondance in Trumps* (sometimes called *Royal Abondance*). A player who has called Abondance may be overcalled by another player who is prepared to contract for nine tricks *with the suit of the exposed card as trumps*. In that case, *but in that case only*, the latter player *does* announce his trump suit when he calls, saying "Abondance in trumps". Ordinarily, a player who is proposing to make the suit of the exposed card his trump suit does not mention the fact until his call has been "ratified".

The object of not mentioning the trump suit in an Abondance call until it has been "ratified" is to avoid prejudicing the chances of a player who may subsequently call *Misère Ouverte*.

(6) *Misère Ouverte*. This call rarely occurs, but when it does occur, offers exceptional opportunities for *expertise* in defence. The caller undertakes, as in *Misère*, to *lose* all thirteen tricks, and to expose the whole of his cards on the table as soon as he has played to the first trick.

(7) *Abondance Déclarée*. This is the highest call of all. The caller undertakes to win all thirteen tricks. The call differs from Abondance in two respects:

(i) There is no trump suit whatsoever.

(ii) The caller himself leads to the first trick. (At all other calls, Eldest Hand leads to the first trick, irrespective of who the caller is.)

Misconception is widespread on both these points—fostered by the fact that, unfortunately, the statement that Abondance Déclarée is a trump call has frequently appeared in print. Some schools, indeed, not only play Abondance Déclarée as a trump call, but recognise a higher call of Royal Abondance Déclarée, with the suit of the exposed card as trumps. It can be stressed therefore that this is a No Trump call, and that a player holding, for example:

♠ A K Q J ♥ A K ♦ A K Q J 10 ♣ A K

has a “cast-iron” Abondance Déclarée and can put his cards down right away.

Examples of Calling Situations

These may help to clarify the preceding paragraphs:

In each case South is assumed to be the dealer.

I

WEST	NORTH	EAST	SOUTH
Pass	Pass	I propose	I accept

West now leads to the first trick. East and South, playing against West and North, have undertaken to win eight of the thirteen tricks, with the suit of South's exposed card as trumps.

II

WEST	NORTH	EAST	SOUTH
Pass	Pass	Pass	I propose
I accept			

West leads, as before. (West *always* leads, where South is dealer, unless one of the other three players has called Abondance Déclarée.)

III

WEST	NORTH	EAST	SOUTH
I propose	Pass	Pass	Pass
Solo			

No one having accepted, West has exercised his right to amend his call. He has now undertaken to win five tricks against the combined opposition of the other three.

IV

WEST	NORTH	EAST	SOUTH
I propose	I accept	Pass	Solo
Pass	Misère	—	Abondance
—	Pass		

South now announces his trump suit *before* West leads to the first trick.

V

WEST	NORTH	EAST	SOUTH
Solo	Pass	Misère	Abondance
Abondance in trumps	—	Misère Ouverte	Pass
Pass			

As soon as the first trick has been played, East lays his remaining twelve cards on the table.

VI

WEST	NORTH	EAST	SOUTH
I propose	Solo	Misère	Abondance
Pass	Abondance in trumps	Misère Ouverte	Abondance Déclarée

Now South has undertaken to win all the tricks at a No Trump declaration. He himself leads to the first trick.

The Settlement

Stakes. There is no scoring at Solo Whist, the game being invariably played for stakes, with settlement at the conclusion of each deal. As to the basis of settlement, there is no general rule; this is a matter for agreement among players themselves. A very fair basis is the following:

Proposal and Acceptance : One unit (a "unit" can of course be any sum, from a penny, or even less, upwards). *I.e.*, if partners

make their eight tricks, each receives one unit from an opponent; if they fail, each pays one unit. Sometimes further payment is made in respect of "overtricks" or "undertricks"; thus, if partners make nine tricks they receive say $1\frac{1}{2}$ units; if they make only six tricks they pay $1\frac{1}{2}$ units.

Solo : One unit is received by the caller, if successful, from each of the other players; if he fails, he pays one unit to each of the others. Thus he pays or receives three units in all. Here, again, payment may also be made for overtricks or undertricks.

Misère : Two units, if the caller is successful, are paid to him by each of the others; if he fails, he pays two units to each. Here there is no question of additional payments; as soon as the caller loses a trick, the deal terminates.

Abondance (or Abondance in Trumps). Three units paid to, or received from, each player; with extra payments, if desired, for overtricks or undertricks.

Misère Ouverte. Four units paid to, or received from, each player.

Abondance Déclarée. Six units paid to, or received from, each player.

In the last two cases, as with simple *Misère*, there is no question of extra payments.

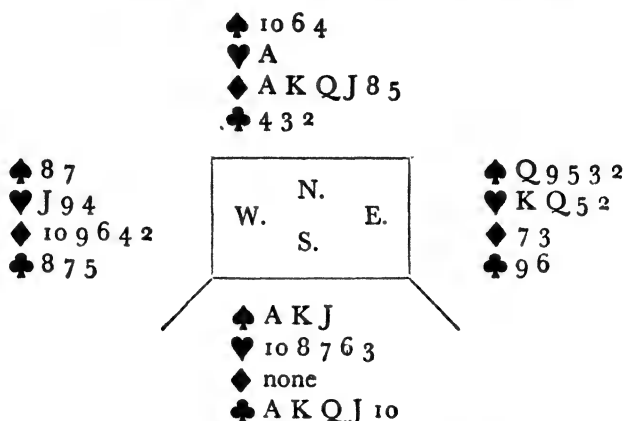
The "Kitty". A number of deals at Solo Whist are thrown in, no player having the material for a call. In many "schools", therefore, the practice is to institute a "kitty" or pool; whenever a hand is thrown in each player contributes to the "kitty" an agreed sum, say half a unit. The "kitty" is taken by the first player to make *Misère* or a higher call.

A "kitty" which reaches substantial proportions has, naturally, a considerable influence on the calling. Normally a player should not make an "individual" call unless he has at least an even chance of making it. But if the "kitty" is worth, say, four times what he stands to lose, a player is theoretically justified in making a call that will win it if the odds are three to one against him.

Illustrative Deals at Solo Whist

The two deals which follow illustrate both calling and play. Both hands, as you will perceive, are of exceptional interest from the point of view of well-established Solo Whist technique.

I. AN IMPUDENT ABONDANCE CALL



East dealt and turned up the ♥ Q to indicate the trump suit.

CALLING.	SOUTH	WEST	NORTH	EAST
	Abondance	Pass	Pass	Pass

South now announced *Hearts* as the trump suit. (Note the choice of Hearts in preference to Clubs. With the latter suit as trumps, there is no hope of South's making nine tricks.)

THE PLAY. The card underlined takes the trick.

TRICK	SOUTH	WEST	NORTH	EAST
1	♥ 3	♥ 4	<u>♥ A</u>	♥ 2
2	<u>♥ 6</u>	♦ 2	♦ A	♦ 3
3	<u>♥ 7</u>	<u>♥ 9</u>	♣ 2	♥ 5
4	<u>♥ 8</u>	♦ 10	♦ 8	♦ 7
5	♥ 10	♥ J	♣ 3	<u>♥ Q</u>
6	<u>♠ J</u>	♠ 7	♠ 4	♠ 3
7	<u>♠ A</u>	♠ 5	♠ 4	♠ 6
8	<u>♠ K</u>	♠ 7	♦ 5	♠ 9
9	♠ Q	♠ 8	♠ 6	<u>♥ K</u>
10	<u>♠ K</u>			♠ 9

South now showed his remaining cards: ♠ A ♣ J 10. The rest of the tricks clearly must be his and he has just made his call.

Could South's call have been defeated? Yes, if at trick 3 East had overtaken West's ♥ 9. He (East) would then have been able to play under West's ♥ J at trick 5, and another lead of Diamonds would have defeated South's call by four tricks! South took a chance because there was a big "kitty", but the odds were heavily against his bringing it off.

II. Defeat of an apparently "cast-iron" *Misère Ouverte*.

♠ A K 5
 ♥ none
 ♦ J 10 9 6 3
 ♣ J 10 8 6 5

W.	N.	E.
	S.	

♠ 10 9 6
 ♥ A K Q J 6
 ♦ none
 ♣ A K Q 9 4

♠ 3 2
 ♥ 9 7 4 3 2
 ♦ 8 7 5 4 2
 ♣ 3

South dealt and turned up the ♣ 3 to indicate the trump suit.

CALLING.	WEST	NORTH	EAST	SOUTH
	Pass	Proposes	Solo	Misère Ouverte
	—	Pass	Pass	

THE PLAY. *The card underlined takes the trick.*

TRICK	WEST	NORTH	EAST	SOUTH
1	<u>♦ A</u>	♦ J	♣ A	♦ 8
	South's remaining cards are now exposed.			
2	<u>♦ K</u>	♦ 10	♣ K	♦ 7
3	<u>♦ Q</u>	♦ 9	♣ Q	♦ 5
4	♥ 10	♣ J	<u>♥ J</u>	♥ 9
5	♥ 8	♣ 10	<u>♥ A</u>	♥ 7
6	♥ 5	♣ 8	<u>♥ K</u>	♥ 4
7	♠ 8	♣ 6	<u>♥ Q</u>	♥ 3
8	♠ 7	♣ 5	♥ 6	♥ 2

9	♠ J	♠ K	♠ 10	♠ 3
10	♣ 7	♦ 6	♣ 9	♦ 4
11	♠ 4	♦ 3	♣ 4	♦ 2
12	♠ Q	♠ 5	♠ 6	♠ 2
13	♣ 2	♠ A	♠ 9	♣ 3

An admirable example of teamwork in defence! South is compelled, at the very last trick, to take, with his single ♣ 3, the one trick which defeats his call.

PIQUET

PIQUET, WHICH has now been played for about 400 years, is probably the best, as well as the oldest, of card games for two. Despite its complicated scoring and its "Frenchified" terminology, it is not difficult to learn, and, once learned, it will prove an invaluable stand-by when only one other card-player is available.

Piquet is played with a "short" or Piquet pack of thirty-two cards. This is an ordinary pack from which the 2's, 3's, 4's, 5's and 6's have been removed. There are thus eight cards in each suit, ranging from the Ace—the highest card of the suit—to the 7.

A game at Piquet is called a "*partie*", and consists of six deals, each player dealing alternately. The object of the game is to score as many points as possible; and, in particular, to reach, in the six deals, a total of 100 points if one can possibly contrive to do so. (Also, it follows, to try to prevent one's opponent from reaching this coveted total of 100.) The reason for this is that, if both players have reached 100 points, the winner wins by the *difference* in their scores plus 100. Thus, *A* scores 139, *B* scores 116. *A* wins by 23 plus 100, or 123 in all. But if a player has failed to reach the coveted total of 100, he is said to be "rubiconed" (*i.e.*, he has failed to "cross the Rubicon"), and now his opponent wins by the *sum* of the two scores plus 100. Thus, *A* scores 139; *B* scores 98. *A* now wins by 139 plus 98 plus 100: a total of 337 in all. A big difference—and, if one is playing for stakes, an expensive one! If both players fail to reach 100 (which is possible, though it rarely happens), the player with the better score "rubicons" his opponent. Thus, *A* scores 98, *B* scores 91: *A* wins by 98 plus 91 plus 100, or 289 in all.

At the outset of the *partie*, players cut for choice of deal. The

player cutting the higher card has the choice. He usually elects to deal, because he then becomes "Elder Hand" for the last of the six deals, and this, if he is in danger of being "rubiconed", may confer a tactical advantage.

The dealer ("Younger Hand") deals twelve cards, face downwards, to his opponent and to himself. The cards can be dealt, at the dealer's discretion, in twos or in threes, or 2-3-2-3-2. Whichever method of dealing the original Younger Hand adopts should be followed throughout the *partie*.

The remaining eight cards, which form the *talon* or stock, are placed, face downwards, between the two players. They now pick up their cards and inspect them.

The procedure on each deal falls into three parts: (1) The exchange of cards for cards in the *talon*. (2) Declaration of cards in hand. (3) Play. Scoring takes place during (2) and (3), but, from the point of view of getting good results, (1) is all-important.

1. *Exchanging Cards*. Elder Hand (the non-dealer) has the first option of exchanging cards. He can throw as many as *five* cards from his hand (these he lays aside, face downwards; if he wishes, he can consult them during the play). He *must* exchange at least one card. Unless one's hand is very strong, it is normally desirable to take all five; beginners generally err by taking too few. On what principles cards should be exchanged will be evident from what follows.

If Elder Hand does not take all the five cards to which he is entitled, he may inspect the cards which would have come to him had he exchanged the full number.

When Elder Hand has exchanged cards, Younger Hand may exchange as many cards as are left in the *talon* (i.e., there will normally be three for him; but if Elder Hand exchanges only one card Younger Hand may exchange the remaining seven). If there are any cards in the *talon* not wanted by either player, they remain face downwards until after Elder Hand has led to the first trick; they may then be turned face upwards at Younger Hand's discretion.

2. *The Declaration*. Cards having been exchanged, Elder Hand declares the scoring features of his hand. It is, of course, with an eye to these *scoring features* that he plans his exchange of cards.

The scoring features are as follows:

(1) *Point*. A player's *Point* is the number of cards in his

longest suit; whoever has the longer Point scores 1 in respect of each card in it. Thus a Point of Eight (the longest possible) scores 8; a Point of Five scores 5. If Points are equal in length, that Point scores which has the higher pip-total. In counting pips, an Ace counts as 11, and each court-card as 10. Thus A Q 9 8 7 counts as 45, and would be beaten by K Q J 9 7, which counts 46. If Points are equal both in length and pip-value, neither player scores.

(2) *Sequence*. This, as its name implies, is a number of cards in a suit in sequence—e.g., A K Q J or 9 8 7, etc. The longest possible sequence is one of eight cards; this is called a *Huitième* and scores 18. Other sequences are:

Septième (7 cards in sequence)	scoring	17
Sixième (6 " " ")	"	16
Quint (5 " " ")	"	15
Quart (4 " " ")	"	4
Tierce (3 " " ")	"	3

The player who has the best sequence scores, not only for that, but for any other sequences which he also holds. This in spite of the fact that his opponent may have the second-best sequence. Thus, *A* holds Q J 10 9 8 7 (a *Sixième*) and also K Q J. *B* holds A K Q J 10. *A* scores 16 plus 3; *B* does not score. Only one player can score in respect of any one feature. If players' best sequences are identical, neither can score for any sequence.

(3) *Quatorze or Trio*. A *Quatorze* consists of the four Aces, Kings, Queens, Knaves or Tens. The holder of a *Quatorze* scores 14 for them, provided his opponent does not hold a higher one. A *Trio* consists of any three Aces, Kings, etc., and if no player holds a *Quatorze*, the holder of the best *Trio* scores 3 for it. Whoever has the best *Quatorze* (or, if there is no *Quatorze*, the best *Trio*) can score any other *Quatorzes* or *Trios* in his hand. Thus, *A* holds four Aces, three Knaves and three Tens. *B* holds Four Kings and four Queens. *A* scores 20 (14 plus 3), but *B* scores nothing.

The Declaration of the hand is conducted conversationally, the traditional method being as follows. Suppose that cards have been exchanged, and that *A* (Elder Hand) holds the following:

♠ A K Q J 10 8 ' ♥ K Q J 10 ♦ K ♣ 7

while *B* (Younger Hand) holds:

♠ none ♥ A 9 8 7 ♦ A J ♣ A Q J 10 9 8

The following "dialogue" takes place:

A: "Point of Six."

B: "How many?" (implying that he has a Point of Six also).

A: "Fifty-nine."

B: "Good."

A: "Six" (he is verbally registering his score).

"Quint major" (*i.e.*, headed by the Ace).

B: "Good."

A: "Twenty-one." (His score so far: 6 for his Point and 15 for his Quint). "And a Quart in Hearts 25. Three Kings."

B: "Not good." (*B* has three Aces.)

A (leading to the first trick): "Twenty-six." (He scores 1, as we shall see, for the lead to the first trick; and continues to add up his score as he goes along.)

B (before playing to the trick): "Three Aces. Three." (Plays to the trick.)

3. *The Play*. The above dialogue will serve to introduce the play. After Elder Hand has declared (incidentally ascertaining, as we have seen, wherein the strength of his opponent's hand lies), he leads to the first trick. All twelve cards are played out, and each player endeavours to take as many tricks as possible. There is no trump suit; a player must follow suit if he can; he wins the trick if he plays a higher card of the suit led. He may then lead any suit he likes. A player scores 1 point each time he leads to a trick; 1 point each time he takes a trick to which his opponent has led; 1 point extra for winning the last trick; and 10 points if he wins the majority of tricks (*i.e.*, more than six). Thus, with the cards shown above, *A* would lead out all his Spades, winning six tricks; *B* would discard his three losing Hearts, the ♦ J, and two Clubs, and would take the remainder of the tricks. *A*'s score for the deal would be 25 in hand; 6 for his tricks won with Spades; 1 for the

losing card led to trick 7. *Total*: 32. *B* would score 3 for his Aces; 6 for the six tricks won by him; 1 extra for the last trick. *Total*: 10. The tricks being divided, neither player would score 10. The scores (32-10) would then be entered on the score-sheet and *A* would deal the cards for the next hand.

4. *Special Scores*. In addition to the scoring, as explained above, there are certain special, or bonus, scores which play a big part in the game. These are as follows:

(1) *Carte Blanche*. If either player is dealt a hand without King, Queen or Knave (it may include one or more Aces), he may claim "*Carte Blanche*" (*i.e.*, a "blank hand" or hand without a picture) and score 10. In claiming *Carte Blanche*, he should count his cards rapidly on to the table, face upwards, thus showing that there are no pictures without actually disclosing the cards held. *Carte Blanche* can be very valuable, because this score takes precedence of any other, and therefore bars a *Repique* or *Pique* by the adversary (see below).

(2) *Repique*. If either player scores 30 in his own hand, and his adversary has no score, he can claim a *Repique* and score 60 extra. Thus this hand:

♠ A K Q J 10 9 8 7 ♥ A ♦ A ♣ A K

is one of the finest hands that can be held. The holder has a Point of 8, a *Huitième*, and a *Quatorze* of Aces, all good "against the cards"—*i.e.*, against any possible holding by the adversary. The hand scores 8 plus 18 plus 14, *i.e.*, 40, to which 60 are added for the *Repique*, making 100 in all.

(3) *Pique*. This can only be scored by Elder Hand. If he has scored 30 in hand *and play* before his opponent has scored anything, he can claim, not 60 extra, but 30. Thus, suppose Elder Hand holds:

♠ A K Q J 10 9 8 7 ♥ A ♦ A ♣ 8 7

(compare this with the hand above), he holds Point of 8, *Huitième*, and Trio, all "good against the cards". These total 29. He now leads to the first trick, which makes his score 30, and adds 30 for his *Pique*. But bear in mind that a *Pique* cannot be claimed if the adversary has anything in his hand which scores.

Note—This is not necessarily true of a *Repique*. Here

what matters is the precedence of the scoring features: Point ranks before Sequence, and Sequence before Quatorze or Trio. Thus, if Elder Hand holds Point and two Quints, he scores a Repique even against Four Aces and Four Kings held by his opponent; but two Quints and a Quatorze would be useless if the adversary holds a Point of Six. For these reasons many apparently fine hands turn out disappointingly.

(4) *Capot*. A player who takes all twelve tricks is said to score a Capot. This counts 40 points in lieu of the 10 which would normally be scorable by the player who wins "the cards". Thus the player holding the hand shown in illustration of a Repique (above) would also take twelve tricks (he cannot help doing so), and so score Capot as well as Repique. The full score on this hand is:

Point of Eight . . .	8
Huitième . . .	18
Quatorze of Aces . . .	14
Repique . . .	60
Twelve winners led out . . .	12
Last trick (additional) . . .	1
Capot . . .	40
TOTAL . . .	<u>153</u>

Such a score is not the maximum obtainable on a single deal, but it would go a long way towards winning any *partie*.

An Illustrative Deal

In conclusion, here is an illustrative Piquet deal. This is designed to show how large an element of skill there is in this game. The players were A (Elder Hand), a novice, and B (Younger Hand), a more experienced player.

B dealt the cards as under:

To A: ♠ Q 7 ♥ A Q J 10 ♦ A Q 10 9 ♣ A Q
 To B: ♠ A K J 10 9 8 ♥ 9 ♦ 7 ♣ K 10 8 7

Exchanging Cards. A decided to keep his Hearts, Aces and Queens, thus giving himself two chances of a Quatorze. So he threw ♠ 7 and ♦ 10 9 and took in ♥ 8 ♦ J ♣ J.

B had now the option of taking as many as five cards. He

went "all out", naturally, for the two missing Spades. He threw ♠ 9 ♦ 7 ♣ 10 8 7, and took in ♥ K 7 (the two cards which his opponent had rejected) ♦ K 8 ♣ 9.

Declarations. The hands after cards had been exchanged were:

A's hand: ♠ Q ♥ A Q J 10 8 ♦ A Q J ♣ A Q J
 B's hand: ♠ A K J 10 9 8 ♥ K 7 ♦ K 8 ♣ K 9

A declared a Point of five (not good); a Tierce (not good) and a Quatorze of Queens (also not good). No score. B declared a Point of six (6); a Quart (4) and a Quatorze of Kings (14). Total: 24.

The Play. A led the ♥ A, followed by the ♥ Q. B won with the ♥ K and rattled off his six winning Spades. The remaining tricks, of course, fell to A; but B had secured a majority of the tricks (7), scoring in play 18 points to A's 7. Total score on the deal: A, 7; B, 42.

This dreadful result (from A's point of view) was due to poor discarding. Unless one holds scoring features which are good "against the cards" (i.e., against any combination which the other player can hold) one should take as many cards as possible. A should therefore have thrown the ♦ A and ♣ A to give himself the best chance of drawing the ♥ K—or, failing that card, any King. Had A done this, the hands after cards had been exchanged would have been:

A's hand: ♠ Q ♥ A K Q J 10 8 7 ♦ Q J ♣ Q J
 B's hand: ♠ A K J 10 9 8 ♥ none ♦ K 8 ♣ K 10 9 8

What a difference in the result! A now scores a Point of seven (7); a Quint (15); a Quatorze of Queens (14) and three Naves (3). Total 39, plus 60 for a Repique. Moreover, he takes the first seven tricks and the cards, another 18 points, and wins on this deal by 117 points to 6. There is, of course, an element of luck about Piquet, but skill is the predominant factor.

CRIBBAGE

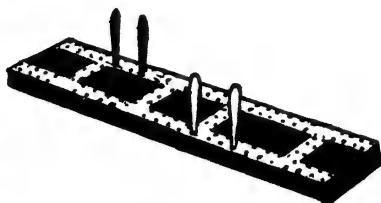
CRIBBAGE is probably the best-known of card games for two. It is an interesting pastime, with plenty of scope for skill; there is a lot of "counting" in it, and it therefore appeals particularly to those who are arithmetically-minded. Its basic principles are

completely different from both those of Piquet and those of the "Trump and Partnership" games; from that point of view it well illustrates the infinite diversity of cards.

There are two forms of the game: *Five-Card Cribbage* and *Six-Card Cribbage*. Let us examine the former first, since it is the older and the more widely-played, and afterwards we shall discover in what respect Six-Card Cribbage differs from it.

Five-Card Cribbage

The object of the game is to score points, the player who first reaches 61 points winning. Usually, for scoring purposes, a specially-constructed board and pegs are used; the advantages of the board and pegs are: (1) each player can see that his opponent has "pegged" correctly, and (2) each player sees how far ahead of, or behind, his opponent he is, and how far he must go to get home. But the special board is not a necessity; in its absence, one or both players can keep the score on paper.



Cribbage scoring board.

The mechanics of the game are as follows:

(1) The players cut for deal (the full pack of fifty-two cards is required). The player cutting the lower card deals; Ace ranks as the lowest card.

(2) The dealer deals five cards, singly and face downwards, to each player, beginning with his opponent.

(3) The players now look at their hands. Each discards two of his five cards and lays them aside (face downwards). These four cards constitute the dealer's "crib". On what principles cards should be thrown for "crib" will emerge when the scoring features of the game are explained.

(4) The non-dealer now "cuts the pack" (or rather, what remains of it: forty-two cards) for the dealer—*i.e.*, the non-dealer lifts some portion of the pack, and the dealer turns up the top card and places it on top of the pack. This card is called the "start", and plays an important part in the game.

(5) Now comes the **PLAY**. Each player in turn—beginning

with the non-dealer—plays one of the three cards remaining in his hand, face upwards on the table. As he does so, he calls out the pip-total of the cards so far played, the Ace ranking as 1 and all court cards as 10. Thus, suppose the non-dealer holds Q, 4, A, and the dealer 7, 3, 3. Cards would be played as follows:

Non-dealer:	Q	.	.	"Ten."
Dealer:	7	.	.	"Seventeen."
Non-dealer:	4	.	.	"Twenty-one."
Dealer:	3	.	.	"Twenty-four."
Non-dealer:	A	.	.	"Twenty-five."
Dealer:	3	.	.	"Twenty-eight."

These cards may be played in any order, though it is usual, other things being equal, to start with the higher ones and work downwards. It is possible, as we shall see, for either player to score during the play. The pip-total of the cards may not exceed 31. If a player cannot play another card without exceeding this pip-total, he says "Go", and his opponent may then play his remaining card (if in so doing he does not bring the total above 31), scoring any points that may accrue from his doing so.

(6) The **SHOW**. Each player will have played his own cards in front of him. At the conclusion of the **PLAY** the non-dealer assembles his three cards, and scores whatever points his hand is worth, taken in conjunction with the "start". Thus for the purposes of the **SHOW** he has four cards: the "start" and his own three. The dealer now does the same thing. Finally, the dealer exposes the four cards in his "crib", and scores for these cards—taken in conjunction with the "start"—in the same way. For scoring purposes, therefore, the "crib" has five cards in it, and it is from the crib that the best scores accrue.

(7) The deal is now completed. The non-dealer becomes dealer in his turn, and this alternation of deals continues until one of the players reaches 61 points.

Note.—The fact that the non-dealer scores his hand before the dealer is tactically of great importance. Scores are "pegged" as they accrue; hence if the non-dealer is able to "peg out", the possession of a potentially good score by the

dealer, with perhaps a fine "crib" to follow, is irrelevant. When a player "pegs out", the game is ended.

SCORING. To avoid confusion, the principles of scoring have not been introduced into the above description of the "mechanics" of the game. What follows should now be read in conjunction with the above.

The scores at Five-Card Cribbage are as follows:

(1) The player who is non-dealer on the first deal peps 3 at the outset of the game. This is by way of compensation for the slightly inferior position in which he would otherwise be placed.

(2) If the "start" (the card turned up by the dealer) is a Knave, the dealer scores 2 "for his Heels".

(3) *Scoring during the PLAY.*

(i) "Fifteen two." If either player plays a card which makes the total in play Fifteen, he peps 2. Thus: Non-dealer leads off with a King; Dealer plays a 5 ("fifteen") and scores 2. Again, Non-dealer begins with an 8; Dealer plays a 4 ("twelve"); Non-dealer plays a 3 ("fifteen") and, as before, peps 2.

(ii) *Pairs.* Either player playing a card of the same denomination as that last played by his opponent peps 2 for a "pair". Non-dealer leads off with a 6; his opponent plays a second 6 ("twelve") and scores 2.

(iii) *Pair Royal.* A player whose card has been "paired" by his opponent, and who now plays a third card of the same denomination, scores 6 for a Pair Royal. Thus, Non-dealer, 7; Dealer, 7 ("fourteen") and peps 2; Non-dealer, 7 ("twenty-one") and peps 6.

(iv) *Double Pair Royal.* This occurs where a *fourth* card of the same denomination is played, and scores no fewer than 12. Non-dealer plays a 5; Dealer plays a 5 ("ten") and peps 2; non-dealer plays a 5 ("fifteen") and peps 2 for the Fifteen and 6 for the Pair Royal; Dealer plays the fourth 5 ("twenty") and peps 12.

(v) *Runs.* Where a player plays a card which is such that *this card and the two cards previously played could be arranged in sequence*, he scores 3 for a Run of Three. Thus, Non-dealer 9; Dealer 8; Non-dealer 7. Non-dealer peps 3.

But also he peps 3 if these three cards are played in any other sequence: 9-7-8 8-9-7 8-7-9 7-9-8 7-8-9.

These variants have been set out at length because on this point there is a good deal of misunderstanding.

Runs of Four, Five, and Six cards may similarly occur, and score according to the number of cards in the Run. Moreover, a player who has scored 3 for a Run of Three may subsequently score 5 for a Run of Five, including the three cards for which he has scored three already. Study carefully the following examples:

(I) Non-dealer 7.

Dealer 5 ("twelve").

Non-dealer 6 ("eighteen") and peps 3.

Dealer 4 ("twenty-two") and peps 4.

Non-dealer 3 ("twenty-five") and peps 5.

Dealer 2 ("twenty-seven") and peps 6 (also, as we shall see, 1 for "last").

(II) Non-dealer 7.

Dealer 4 ("eleven").

Non-dealer 6 ("seventeen").

Dealer 2 ("nineteen").

Non-dealer 5 ("twenty-four").

Dealer 3 ("twenty-seven") and peps 6 for a Run of 6. Here no Run is scorable until the sixth card is played, because no three successive cards previously played can be arranged to form a sequence.

(vi) "Go" and "Last". Where a player cannot play a card without exceeding the pip-total of 31, he says "Go", and his opponent scores 1, first playing his last card, if he is able to do so, and scoring any points that accrue. Thus:

Non-dealer plays 8.

Dealer plays 7 ("fifteen") and peps 2.

Non-dealer plays 6 ("twenty-one") and peps 3.

Dealer plays 5 ("twenty-six") and peps 4.

Non-dealer has another 6 in his hand. He says

"Go", and Dealer, who has a Q, peps 1.

But if, in the above hand, Dealer's last card had been a 4, he could have played this to the table, ("thirty"),

pegging 5 for the sequence of 5 and also "one for last".

(vii) *Thirty-one*. A player playing a card which makes the total exactly 31 scores 2.

The above scores seem complicated at first blush; beginners will need to study them carefully. Sometimes there is no scoring in the play. But often there is scope for a good deal of scoring, as in the following example:

Non-dealer plays 6.

Dealer plays 6 ("twelve") and scores 2.

Non-dealer plays 3 ("fifteen") and scores 2.

Dealer plays 5 ("twenty").

Non-dealer plays 4 ("twenty-four") and scores 4.

Dealer plays 2 ("twenty-six") and scores 5 and 1 for "last".

There is scope for skill in retaining cards which will score in play, and in playing them to the best advantage.

(4) *Scoring in the SHOW*. This is on somewhat similar lines to the Scoring in Play. It includes the following scoring features:

(i) "*One for his Nob*." A player who has a Knave in his hand or crib of the same suit as the "start" scores 1 "for his Nob".

(ii) *Fifteens*. A player scores 2 for every combination, in hand or crib, totalling 15. Thus, if he has three 5's in hand, and the "start" is also a 5, the hand consists of 5 5 5 5—the highest-scoring hand which it is possible to hold. This hand contains *four* Fifteens (reckoned as "fifteen eight"—i.e., scoring 8), because each combination of three 5's, of which there are four altogether, scores 2. The hand also (as we shall see) contains a Double Pair Royal, and thus is worth 20 altogether.

The same card can be counted in *every* combination of which it is a part.

8 8 7 7 contains *four* Fifteens, because each 7 can be combined with each 8: hence here again there is "fifteen eight" in addition to two pairs.

(iii) *Pairs, Pairs Royal and Double Pairs Royal*. These score as in the play. As in play, also, a Pair scores 2, a Pair Royal 6 and a Double Pair Royal 12. The reader will now see the reason for these scores. A player holding *three* cards of a kind

can combine them in pairs in three ways; a player holding *four* cards of a kind can combine them in pairs in six ways. Thus, if my hand consists of the four 9's (including the "start") the six pairs are: ♠ 9 ♥ 9; ♠ 9 ♦ 9; ♠ 9 ♣ 9; ♥ 9 ♦ 9; ♥ 9 ♣ 9; ♦ 9 ♣ 9. The 2 points "pegged" for each of these pairs make up the total of 12 points.

(iv) *Runs*. These also are scored as in play, the same card or cards figuring, perhaps, in two or even three runs. Thus 4 4 5 6 (in hand) includes two fifteens ("fifteen four"); a pair; and *two* runs of three. Hence this hand scores 12 in all. Similarly, 4 4 4 5 6 (in "crib") contains three fifteens ("fifteen six"); a Pair Royal; and *three* runs of three. It scores 6 plus 6 plus 9, or 21 in all. 4 5 5 5 6 is an even better hand, scoring 23. Can you see why? Because here there is a fourth Fifteen, made up of the three 5's.

(v) *Flushes*. This is a scoring feature which does not figure in the play. In *hand*, a Flush is scored where the three cards retained are all of the same suit—e.g., ♣ 6 ♣ 5 ♣ 4. This hand is worth 8 as it stands; there is "fifteen two"; a run of 3; and a flush of 3. If now the "start" is the ♣ 3, the run becomes a run of 4, and the flush a flush of 4. The complete hand is worth 10. In *crib*, a flush can be scored only where all *five* cards are of the same suit. It counts 5.

An Illustrative Deal at 5-Card Cribbage

Suppose it is the first deal of the game. Let us call the players Smith and Jones. They cut for deal, and Smith cuts the lower card. He becomes Dealer and Jones pegs 3.

Smith now deals the following cards:

To Jones :	♥ 9	♥ 6	♥ 5	♥ 4	♥ 3
To himself :	♠ 10	♠ 5	♦ 5	♦ 3	♣ 3

The players discard for Crib. Jones throws ♥ 9 3 (if it were his own Crib he would throw 9 6). Smith throws ♦ 3 ♣ 3.

Jones now cuts the pack to Smith, who turns up the ♠ 3 as the "start".

THE PLAY. (Jones holds 6 5 4; Smith, 10 5 5).

Jones plays 6 ("six").

Smith plays 10 ("sixteen").

Jones plays 5 ("twenty-one").

Smith plays 5 ("twenty-six") and pegs 2.

Jones plays 4 ("thirty").

Smith says "Go" and Jones pegs 1.

THE SHOW. Jones' hand is ♠ 3 ♥ 6 ♥ 5 ♥ 4. He has Fifteen Two, a Run of 4, and a Flush of 3. He pegs 9.

Smith's hand is 10 5 5 3. He has Fifteen Four and a Pair.

He pegs 6.

Now Smith exposes his Crib. This is a grand hand: he has 9 3 3 3 3. He has Fifteen Twelve (six fifteens, each consisting of the 9 and two 3's) and a Double Pair Royal. Total 24.

Thus at the end of this first deal Jones has pegged 13 in all, and Smith has pegged 32, and is more than half-way home.

Six-Card Cribbage

In this form of the game *six* cards instead of five are dealt to each player. Of these, as before, each discards two for Crib. The only differences between this game and Five-Card Cribbage are:

(1) The game is 121 up (twice round the board) instead of 61.

(2) The original dealer does not receive any compensatory points at the start.

(3) Play does not cease when 31 is reached. Instead, the player who first says "Go" leads again to a second series of cards, and it is possible that there will be a second "Go" and a third series played. All cards are played out on this basis.

An Illustrative Deal at 6-Card Cribbage

Let the players, as before, be Smith and Jones, Smith dealing.

He deals to Jones: 7 6 6 5 5 4.

He deals to himself: 10 10 10 7 6 5.

Jones throws into Crib 7 6. Smith throws 7 6. The "start" is the fourth 5.

THE PLAY. (Jones holds 6 5 5 4; Smith holds 10 10 10 5).

Jones plays 6 ("six").

Smith plays 10 ("sixteen").

Jones plays 5 ("twenty-one").

Smith plays 10 ("thirty-one") and pegs 2.

Jones now plays 4 ("four").

Smith plays 10 ("fourteen").

Jones plays 5 ("nineteen").

Smith plays 5 ("twenty-four"), pegging 2 for a Pair and 1 for last.

THE SHOW. Jones's hand is 6 5 5 5 4. For this, as explained above, he pegs 23: Fifteen (8); a Pair Royal (6) and three Runs of 3 each (9).

Smith's hand is 10 10 10 5 5. For this he pegs 20: Fifteen Twelve; a Pair Royal and a Pair.

Now he exposes his Crib: 7 7 6 6 5. This has no Fifteen in it, but there are four Runs of 3 (12) and two Pairs (4). Total: 16.

Thus on this deal Jones, who scored nothing in the play, has pegged 23. Smith has pegged 5 plus 20 plus 16, or 41 in all.

BLACK MARIA

HERE, IN the opinion of a great many old and experienced card players, is the best of card games for three. Its "skill factor" is very high, and it has the advantage—denied to many games—of being invariably interesting, whatever the distribution of the cards between the three players.

Black Maria is a variant of the old game of Hearts, adapted to provide, in a triangular struggle, the maximum of excitement. Its basic idea, like that of Hearts, is that one must so play as to *avoid* taking tricks containing certain Penalty Cards.

The Penalty Cards are:

The ♠ Q ("Black Maria"), which counts 13 points against the player who is compelled to win it.

The ♠ K (10 points).

The ♠ A (7 points).

All 13 Hearts, each of which carries a penalty of 1 point.



The lady herself.

The game is played with a pack of fifty-one cards, the ♣ 2 having been removed from a full pack. (Beginners should make a special note of this; they are apt to forget that there are only 12 cards in the Club suit.) The players begin by cutting for deal; the lowest card **deals**. He then deals out the whole

of the fifty-one cards, face downwards and one at a time to each player, beginning with the player to his left.

Thus, we will call the three players *A*, *B* and *C*. Suppose *A* deals the cards as follows:

To *B*: ♠ A 9 7 5 2 ♥ K Q 10 8 5 4 ♦ Q J 9 6 4 ♣ 9
 To *C*: ♠ K Q 10 4 ♥ 9 6 3 ♦ A 10 8 5 ♣ A K Q 7 4 3
 To himself: ♠ J 8 6 3 ♥ A J 7 2 ♦ K 7 3 2 ♣ J 10 8 6 5

Each player now passes *three* cards (whatever cards he can best dispense with) to the player on his *right*. Suppose that, the cards having been dealt as above, they are passed as follows:

B passes to *A*: ♠ A ♥ K Q.
C „ *B*: ♠ K Q ♦ A.
A „ *C*: ♥ A ♣ J 10.

It is not always advisable to pass the high Spades, because if these cards are sufficiently well “guarded” one can probably do better by getting rid of other high cards. But in the hands dealt above none of the high Spades is sufficiently well guarded, and all three are passed. *B* has a very poor hand; at this game the worst hands are those in which one holds a long suit without its lowest cards, and *B* has two such suits (Hearts and Diamonds). *B* does the best he can for himself by getting rid of the ♠ A and his two highest Hearts. *C* has a good hand; he does not mind his holding six Clubs, because these include the two lowest. *A*’s Clubs, on the other hand, are dangerous, and he gets rid of two of them.

Note.—Never pass Spades other than the three Penalty cards. Cards are passed *face downwards*, and no player, of course, may look at the cards he is receiving until he has passed his own.

Cards having been passed, play begins. The player to the dealer’s left leads to the first trick, and the trick is won by the highest card of the suit led (Ace high). There is no trump suit. A player who has no card of the suit led can discard any card he pleases. The winner of a trick leads to the next one.

THE PLAY OF THE CARDS. Continuing with the illustrative deal given above, the hands after cards have been passed are:

B’s hand:

♠ K Q 9 7 5 2 ♥ 10 8 5 4 ♦ A Q J 9 6 4 ♣ 9

C's hand:

♠ 10 4 ♥ A 9 6 3 ♦ 10 8 5 ♣ A K Q J 10 7 4 3

A's hand:

♠ A J 8 6 3 ♥ K Q J 7 2 ♦ K 7 3 2 ♣ 8 6 5

B now leads ♣ 9 to the first trick (at once creating a void in this suit) and play is continued as follows:

Play is in clockwise order. The card underlined wins the trick, and the player winning it leads to the next one.

TRICK	<i>B</i>	<i>C</i>	<i>A</i>	Points against		
				<i>B</i>	<i>C</i>	<i>A</i>
1	♣ 9	<u>♣ 10</u>	♣ 8	—	—	—
2	♠ Q	♣ 4	<u>♣ 5</u>	—	—	13
3	♠ 9	♠ 4	<u>♠ J</u>	—	—	—
4	♠ 7	<u>♠ 10</u>	♠ 8	—	—	—
5	♠ K	♣ 3	<u>♣ 6</u>	—	—	10
6	♦ Q	♦ 10	<u>♦ K</u>	—	—	—
7	<u>♦ A</u>	♦ 8	♦ 7	—	—	—
8	♠ 5	♥ A	<u>♠ 6</u>	—	—	1
9	<u>♦ J</u>	♦ 5	♦ 3	—	—	—
10	♠ 2	♥ 9	<u>♠ 3</u>	—	—	1
11	<u>♦ 9</u>	♥ 6	♦ 2	1	—	—
12	<u>♥ 4</u>	♥ 3	♥ 2	3	—	—
13	♥ 5	♣ A	<u>♥ K</u>	—	—	2
14	♥ 10	♣ K	<u>♥ Q</u>	—	—	2
15	<u>♥ 8</u>	♣ Q	♥ 7	2	—	—
16	<u>♦ 6</u>	♣ J	♠ A	7	—	—
17	<u>♦ 4</u>	♣ 7	♥ J	1	—	—
TOTALS . .				14	—	29

The total of the Penalty Points is, of course, always 43. Settlement is on the basis of "each player against each". Thus, on this deal, *B's* score is *minus 14 plus 15* (on balance, *plus 1*); *C's* score is *plus 14 plus 29* (*plus 43*); and *A's* score is *minus 15 minus 29* (*minus 44*). Hence, if the game is being played for stakes, *A* loses 44 counters, 1 of which goes to *B* and the other 43 of them to *C*.

The tactics exhibited in the above play are worth careful study. The beginner should try other possible leads, at crucial points in the play, and see how these turn out.

RUMMY

RUMMY is a round game of which there are many variants; all, however, embody the same principles of play. The simplest, and probably the most popular, variant is Seven-Card Rummy, a description of which follows.

The game is played with two full packs of cards shuffled well together. Any number of players up to, say, seven can participate. At the outset of the game seven cards are dealt to each player. The remainder of the cards (the "stock") is placed face downwards in the centre of the table; the top card of the stock is exposed and laid (face upwards) beside it.

The players look at their hands. The aim of each player is to convert his hand into one which he can lay down; what he must do, to effect this, will be explained in a moment. Each player in turn—beginning with the one on the dealer's left—exchanges a card from his hand either (1) for the exposed card on the table, or (2) for the top (unseen) card of the stock. The card which he rejects from his hand is placed, face upwards, on top of the mounting pile of cards by the stock.

Sequences and Sets

To lay his hand down, a player must collect "Sequences" and/or "Sets". A Sequence consists of three or more cards of the same suit (the Ace being either top or bottom of a sequence). A Set consists of three or more cards of the same denomination—*e.g.*, three Kings or four Eights. A player can lay down his hand as soon as he has all seven cards in Sequences or Sets (or one Set and one Sequence), in which case there is no score against him, or six cards in Sequences or Sets and one card left over which is not higher than a 6. In this case, the score against him is that of the odd card.

As soon as one player lays his hand down, all the remaining players follow suit. The score against each player is the total pip-value of cards which form no part of a Sequence or Set.

All *twos* are "Jokers", and are to be regarded as representing any card at the will and discretion of the players.

The game is usually played for stakes. Each player is provided with so many counters, which can represent, of course, whatever one wishes. To begin with, each player puts two counters into the pool. At the end of the deal all the players except the one who has first laid his hand down refresh the pool with one counter. The scores against the players are cumulative, and each player as his score reaches 100 drops out of the game. When there are only two players left in, they divide the pool in the ratio of $2/3$ of the total to the player who has the lower score, and $1/3$ to the other player.

From this it will be evident that a player who is nearing 100 cannot always go down on six cards. If, for example, his score has reached 98, he must either have seven cards which will go down, or six cards and an Ace. Such scoring situations add interest to the tactics of the game. Should one lay one's hand down, at the cost of a score of, say, 6 against 1; or hang on until one's score is nothing, at the price of contributing another counter to the pool? The answer depends on what one's score is in relation to those of the other players. The more quickly one goes down, the more the other players will be penalised on the deal.

Illustrative Deal at Seven-Card Rummy

Suppose there are five players; we will call them *A, B, C, D, E*. *A* deals as follows:

<i>A's hand:</i>	♦ 2	♦ A	♦ J	♦ 10	♠ 8	♠ 6	♣ 6
<i>B's hand:</i>	♣ 2	♣ 2	♥ A	♥ Q	♣ 10	♠ 6	♦ 4
<i>C's hand:</i>	♦ 2	♠ Q	♥ Q	♠ 10	♦ 7	♣ 7	♥ 3
<i>D's hand:</i>	♥ 10	♥ 9	♥ 7	♠ 9	♠ 5	♠ 3	♦ 4
<i>E's hand:</i>	♣ K	♦ 8	♣ 8	♦ 5	♦ 3	♣ 4	♠ A

(In each case the twos are given first because these are Jokers and can represent any other card.)

The exposed card is the ♣ 10.

First Round.

The exposed ♣ 10 is no use to *A*. He draws the top card from the stock. This is the ♠ K—no use to him either. He lays this card on top of the ♣ 10, and it becomes the exposed card for *B*.

B does not want the ♠ K. He draws the ♠ 4 from the pack, throwing the ♣ 10, which then becomes the exposed card for *C*.

B is now in a position to go "down for 4". He can do so next time.

C rejects the exposed ♣ 10. He draws from the pack the ♠ J, and throws the ♥ Q.

C is now in a position to go down (next time) for 3.

Note.—A player cannot "go down" (as is possible in some forms of Rummy) immediately after drawing a card. He must await his next turn.

D also rejects the exposed card. He draws from the pack the ♣ A, which he retains in preference to his ♥ 7.

E likewise draws from the pack. His card is the ♥ 8, which he exchanges for the ♣ K.

Second Round.

A again draws from the pack. He secures the ♥ 6, and throws out the ♠ 8. A is now in a position to "go down" (if not forestalled) for 1.

B, however, "goes down". He lays his hand on the table, announcing "down for Four". His hand is:

♥ A ♣ 2 ♥ Q ♠ 6 ♣ 2 ♠ 4 ♦ 4.

Other players who have "odd" fours in their hands may throw them on the 4 exposed by A.

The other players now show their hands. The cards are underlined which are in sequences or sets and so do not score against those holding them.

C's hand: ♠ Q ♠ J ♠ 10 ♦ 7 ♣ 7 ♦ 2 ♥ 3.

Score against C: 3.

D's hand: ♥ 10 ♥ 9 ♠ 9 ♠ 5 ♦ 4 ♠ 3 ♣ A.

Score against D: 37.

(The ♦ 4 does not count against D, because B went down for 4.)

E's hand: ♥ 8 ♦ 8 ♣ 8 ♦ 5 ♣ 4 ♦ 3 ♠ A.

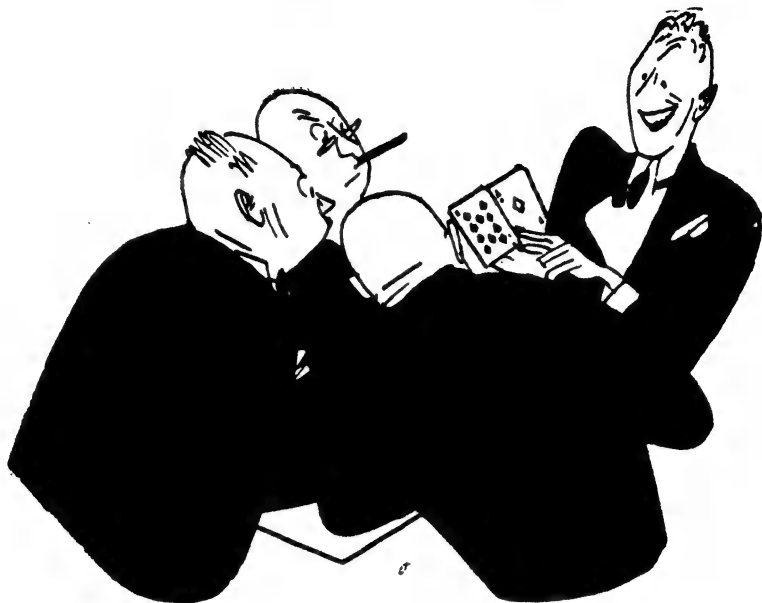
Score against E: 9.

A's hand: ♠ 6 ♥ 6 ♣ 6 ♦ J ♦ 10 ♦ 2 ♦ A.

Score against A: 1.

Each player, with the exception of B, now puts one counter into the pool, and A forthwith proceeds to deal the next hand.

VINGT-ET-UN (PONTOON)



This is a "natural"—the cards, not the player!

THIS IS without doubt one of the simplest of round games.

It is played, by any number up to seven, with one full pack of cards.

To begin with, each player draws a card, and whoever draws the highest becomes Banker. Each player begins with a supply of counters, representing whatever stake one wishes. The Banker, having had the pack cut to him, deals one card face downwards to each player (himself included). Each player now stakes on his card as many counters as he likes up to an agreed maximum. The Banker now looks at his own card; he can double the initial stakes if he wishes.

Now a second card is dealt, face downwards, to each player.

If a player has been dealt an Ace and a 10 or Court card, he at once turns this combination face upwards. This is a "natural", and will win against anything held by the Banker except another "natural". A player who does not hold a "natural" aims at getting either (1) a hand whose pip-total is as near as possible to 21 (without being more than 21), or (2) five cards the aggregate

pip-total of which is not more than 21. In totalling pips all court cards are reckoned as 10. The Ace can be either 1 or 11.

Each player in turn, beginning with the player to the dealer's left, is asked by the Banker what cards he requires. He can either *buy* additional cards, putting up 1 or more counters (in this case they are dealt face *downwards*), or he can have them gratis, in which case he says, as a rule, "Twist". Cards so "twisted" are dealt face *upwards*. A player who has bought one card can have the next one "twisted", and *vice versa*.

A player who receives a card which brings his total over 21 must at once announce this fact and surrender his stake to the Banker.

When the other players are satisfied with their hands, the Banker exposes his two cards. Suppose he holds a King and an 8. He will normally say "paying nineteen"; any player who has 19 or better now receives the appropriate stake from the Banker; the others surrender their stakes. A player who has a "natural" receives three times his stake from the Banker; also, unless it is the Banker's first deal, he takes the Bank. A player who has exactly 21, or five cards totalling 21 or less, receives double his stake. Other players who have beaten the Bank receive their single stake. If the Banker draws a card which "busts" his hand (*i.e.*, brings its total to over 21) he of course must pay out to all who are still in the game.

If two players produce "naturals", the one who was first dealt cards takes the Bank.

The Bank, obviously, has, on balance, a considerable advantage, because wherever there is an equality the Bank takes the stakes. Success at this game turns largely, therefore, on one's luck at winning and holding the Bank.

CHASE THE ACE

HERE is another very simple little gambling game. Any number of players can participate.

The game is played with a full pack of fifty-two cards.

To begin with, each player is given three counters, representing three "lives". On losing a life, he parts with one counter; when he has lost his three counters he is out of the game. The winner is the last survivor.

The dealer deals out one card, face downwards, to each player.

The object of the game is to avoid holding the lowest card, Ace being lowest. As between cards of the same denomination, Clubs rank below Diamonds; Diamonds below Hearts; Hearts below Spades.

Hence the ♣ A is the lowest possible card; following it comes the ♦ A, and so on. After the ♠ A, the ♣ 2, and so on right up to the ♠ K.

As soon as the cards are dealt, each player looks at his card. Any player who has a King, turns it face upwards on the table. Of the other players, each in turn, beginning with the player to the dealer's left, has the option of changing his card with the player to his own left, unless that player has a King. In that case, the unfortunate player to his right has no option.

When all players as far as the dealer have exercised their option of exchanging cards, the dealer considers his own card. He can either "stand" on it, or cut a card at random from the pack. Now all cards are exposed and, as stated above, the player with the lowest card loses a life.

Illustrative Deal

Suppose there are five players. *A* deals and *B* is the player to his left.

The cards dealt are:

To *B*: ♣ 9
 To *C*: ♦ 5
 To *D*: ♥ K
 To *E*: ♠ 4
 To *A*: ♥ 10

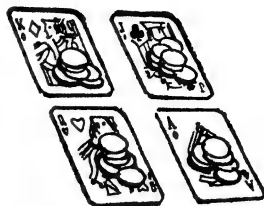
B elects to "stand" on his card, since it is most unlikely that this will be the lowest. *D* has exposed his ♥ K, so *C*, having no option, makes no comment regarding his ♦ 5. *E* exchanges his ♠ 4 for *A*'s ♥ 10. So far as *A* can judge, the ♠ 4 may well be the lowest card out. He therefore elects to cut the pack. The card he cuts is the ♥ 5. The cards are now exposed, and *C* just loses, his ♦ 5 being one "pip" lower than *A*'s ♥ 5. *C* accordingly loses a life.



NEWMARKET

NEWMARKET is an excellent "family" game; it makes a strong appeal to young people.

Each player begins with a specified number of counters. The game is played with one full pack of cards. From another pack, the ♠ A, ♦ K, ♥ Q and ♣ J, are taken and laid face upwards on the table. Now, before the cards are dealt, each player stakes an agreed number of counters, placing them, as he wishes, on one or more of these four exposed cards. When everyone has staked, the cards are dealt.



Suppose there are five players. The dealer deals out *six* hands (i.e., one hand more than there are players), face downwards on the table. One hand is taken by each player; the other is a "dummy" hand, not touched during the deal.

The cards are dealt out as far as they will go; it does not matter if some players have a card more than others, as the deal passes each time.

Now the players inspect their hands, and play begins. The player to the dealer's left leads off. He can play any card to the table he likes, provided it is the *lowest* held by that player in the suit. As he plays it, he calls out what card it is; e.g., "Four of Hearts". If the same player holds the ♥ 5, he next plays that, calling "Five of Hearts"; and so on. As soon as the sequence is interrupted, the player who holds the next card in it must play it. If, however, the wanted card is in the "dummy" hand, the same player continues in play. He can go on with the same suit, or switch to another if he prefers.

Play has a twofold object: (1) To exhaust the cards in one's hand, when play ceases. (2) If one holds one of the four "luxury" cards (the four cards on which stakes have been placed), to play it. A player playing one of these cards becomes entitled to the counters staked on it.

As soon as a player is "out" the others lay their hands on the table. Each pays to the player who goes out first one counter in respect of each card in his hand. Any stake on the "luxury" cards which is not collected by a player during the deal remains, of course, to augment the amounts staked for the following deal.

Suppose there are five players, and that each initially stakes ten counters. Suppose the stakes on the "luxury" cards are:

On the ♠ A: 14 counters.

" ♦ K: 8 "

" ♥ Q: 22 "

" ♣ J: 6 "

These are the prizes awaiting those players who are lucky enough to hold, and to play, these cards.

Suppose now that *E* deals the cards as follows:

To Dummy (hand not exposed): ♠ 7 ♥ K J 8 ♦ 3 ♣ 10 8 6 3.

To the players (who look at their cards but do not show them to the others):

A's hand: ♠ A J 10 5 2 ♥ none ♦ Q 8 5 ♣ Q

B's hand: ♠ 4 ♥ A Q 10 6 ♦ K 6 2 ♣ 2

C's hand: ♠ K Q 3 ♥ 7 4 ♦ J 7 ♣ A 9

D's hand: ♠ 9 8 6 ♥ 9 5 ♦ A 4 ♣ 5

E's hand: ♠ none ♥ 4 3 ♦ 10 9 ♣ K J 7 4

"Luxury" cards are held by *A*, *B* (two), and *E*. These players will, of course, do their utmost to play them.

A leads off with the ♠ 2, and the cards played, in sequence, are as follows:

A: ♠ 2 *C*: ♠ 3 *B*: ♠ 4 *A*: ♠ 5 *D*: ♠ 6 (♠ 7 is in Dummy, so *D* can now change the suit) *D*: ♦ 4. (Only the ♦ 3 is in Dummy, so all cards from the ♦ 5 to the ♦ A are now played, *B* collecting the eight counters staked on the ♦ K.) *D*: ♣ 5 (♣ 6 is in Dummy) *D*: ♥ 5 *B*: ♥ 6 *C*: ♥ 7 *C*: ♣ 9 *C*: ♣ A *C*: ♠ Q and ♠ K: "Out". (*A* has the mortification of seeing *C* go out just as the ♠ A is reached.)

C now collects counters from the other players:

From *A*: 4 counters

" *B*: 4 "

" *D*: 3 "

" *E*: 6 "

Luck in securing the lead is all-important.

ROCKAWAY

NOW FOR a few games specifically for children.

Rockaway is one of the simplest of all card games, and is highly recommended for the nursery. The game is played with two



A simple game which even the very young can play.

packs of cards, well shuffled together, and any number can take part.

Seven cards are dealt, face downwards, to each player; one card, face upwards, to the centre of the table. This is called the "kitty" card. The remainder of the pack is placed beside the "kitty" card.

The object of the game is to get rid of all the cards in one's hand.

The players look at their cards, and whoever sits on the dealer's left leads off. He can play, on top of the "kitty" card, any card from his hand which is either (1) of the same suit, or (2) of the same denomination—e.g., a 9 can be played on a 9; or, if the exposed card is the ♥ 9, any other Heart.

All Aces are jokers, and can be played at any time.

If a player has no playable card in his hand, he draws one

from the top of the pack. If this card is no use, he draws another, and he goes on drawing until he secures a card that he can play.

That is all there is in the game. As soon as a player has got rid of all his cards, he announces "Out".

Now the other players lay their hands face upwards on the table. Their pips are totalled and their scores entered up against them. In counting pips, an Ace scores 15, all court cards 10, other cards their face value. The player with the lowest score wins.

PIP-PIP

HERE IS another round game, very popular at children's parties. Part of the game is to make plenty of noise!

Pip-Pip is played with two packs of cards shuffled together. Any number of players (up to, say, ten) can participate.

Before cards are dealt, a trump suit is selected by cutting the pack. Seven cards are now dealt to each player.

The object of the game is to win tricks containing 2's, Aces, Kings, Queens and Knaves. The 2 is the highest card of its suit, the Ace ranking next. At the end of each deal these captures are "totted up", and each player scores points, in respect of the Honours he has taken, in accordance with the following scale:

For each Two	.	.	.	.	11 points.
„ Ace	.	.	.	.	10 „
„ King	.	.	.	.	5 „
„ Queen	.	.	.	.	4 „
„ Knave	.	.	.	.	3 „

Tricks are won as follows: The player to the dealer's left leads off. Everyone must follow suit, but a player who has no card of the suit led may either trump or discard. The winner of each trick leads to the next one.

If, to any trick, two identical cards are played, the one played *second* is deemed to be the higher.

So far, the game is a straightforward member of the Whist family. But now for its distinctive features. After playing to a trick, each player draws a card from the stock.

If, after drawing, he finds he has in his hand a King and Queen of the same suit, he may lay them face upwards in front of him, at the same time calling "Pip-Pip". For this he scores 50 points, and his suit becomes trumps as from the beginning of the next trick.

The drawing of cards continues until there are not enough cards left in the stock to go round. What cards there are (if any) are then exposed on the table. The remaining tricks are then played out, and the scores (including "Pip-Pip" bonuses) are totalled.

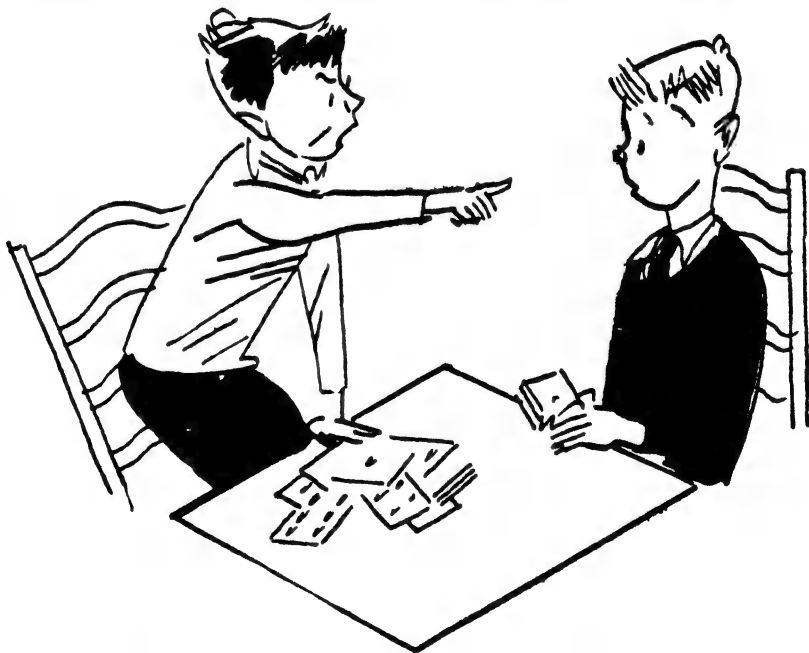
It will be seen that Pip-Pip, despite its hilarious nature, is not a particularly simple game. It is often a good plan to appoint some "grave and reverend signor" as scorer and general referee.

CHEAT

THIS LIGHT-HEARTED exercise, for reasons which will be evident, does not rank as a serious card game, but it is in great demand at children's parties.

Two packs, shuffled together, are required; any reasonable number can play.

The cards are dealt out, face downwards, and one at a time to each player. They should be dealt out completely; *e.g.*, if there are ten players the first six players will have 11 cards each and the others ten cards each. This unevenness does not matter at all.



One plays one's card with as innocent an expression as possible.

The player to the dealer's left opens the proceedings. He selects any card he likes and plays it *face downwards* in front of him, at the same time naming its denomination—*e.g.*, "Two". The next player now plays a card, saying "Three". Then "Four", "Five", and so on up to "King"; after which the series begins again with "Ace".

Now, obviously, the player who follows the "Two" may not have a Three. Nevertheless, he must purport to play one; this is where the "cheating" comes in. If, then, one has not a Three one plays one's card with as innocent an expression as possible.

Any player's card may at any time be challenged by another. The challenge takes the form of a call of "Cheat". The player challenged must at once expose the challenged card. If it is not what it purports to be, he is penalised by having to take into his hand all the cards played to the table. If it is what it purports to be, the challenger in his turn must take up all these cards.

Other forms of cheating are permissible—*e.g.*, if one can play more cards than one to the table, and get away with it, so much the better.

In the closing stages of the game, when few cards are left and the chances of holding a particular card diminish, each player is likely to be challenged by more than one of the others. It is therefore advisable to appoint an umpire with strong nerves and a clear head to decide who has challenged first.

The player wins who first gets rid of all his cards.

There is clearly scope, in this game, for a certain amount of guile—*e.g.*, in purporting to cheat when one is not in fact doing so. One should also look ahead and calculate, so far as possible, what cards one will be called on to play. In the later stages of the game, however, one's foresight is of little avail. Challenges grow frequent; and after a challenge the player next to the one challenged can play any card he likes to the table.



Cards have also other uses.

II. VARIETIES OF PATIENCE

PATIENCE, AS the name of a card-game, covers an almost countless number of varieties, but they all have this in common—that they are played *solo* and that the task of the player is to bring into some systematic order a disordered assortment of cards by following the procedure laid down for the particular game. They may be divided into two main groups: (1) those in which chance alone determines the result, and (2) those in which keen observation and the exercise of skill are called for.

In studying the games it is not enough to read the instructions. Work through the examples given *with the cards themselves*.

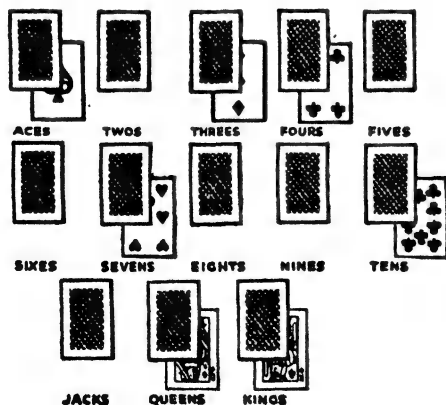
By way of introduction we give one example of the first group, which, as you shall quickly discover, is a simple but amusing trifle.

ALL FOURS

Object : To bring together, from a single pack, in consecutive order, all cards of the same face value, irrespective of suit.

DEAL A complete well-shuffled pack face downwards in three rows, the first two containing five and the last three packets (Fig. 1) ; count them as you go, the first being “ 1 ”, the second “ 2 ”, and the last three “ Jack ”, “ Queen ”, “ King ”. Now take the top card from the first packet, look at it, and place it face upwards

under its correspondingly numbered packet—that is, if it is a 7 under the seventh, a Queen under the Queen’s, and so on—leaving some of it exposed, as in the diagram; next use the top card of this packet in the same way, and then the top of the one to which you have just added this, and so on, until—if successful—no more cards remain face downwards and you have



1. *All Fours* (in progress).

all the Aces in the first heap, all the 2's in the second, and so on to all the Kings in the thirteenth.

But does it work out without a hitch?

No; for, though each heap originally consisted of four cards, once you have started, the first pack has never more than three—there being always one going the rounds—until the fourth Ace turns up, and when this is placed with the other three there is no top card to take, so you're done!

You are, however, allowed one chance, or "grace" as it is called, when "choked" thus; you may carry on with the face-down card next to the left of the heap from which your last Ace was taken, and if choked again you have definitely failed, though you are allowed to look at any face-down cards and turn them if they are already in their proper packets.

All Fours is a good start for the youngsters; furthermore, it can be played in competition—as may many others—though in that case it is not usual to allow a grace. Each player has his own pack, and the winner is the one who finishes with most completed heaps.

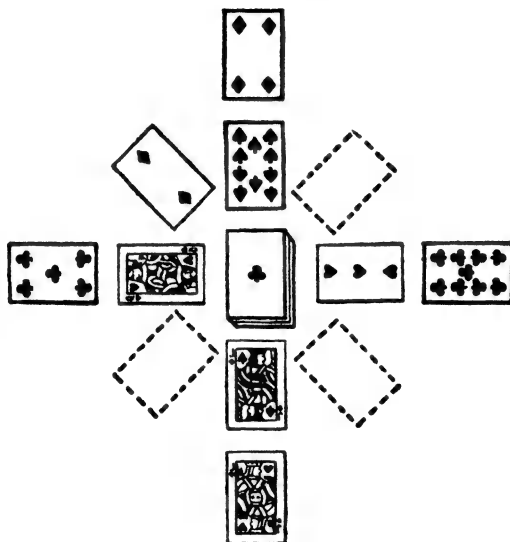
This little game has introduced some of the terms special to Patience, and as there are others it will make things clearer if we explain them at once. The original lay-out, or "tableau", is (except in the simplest games, such as the above) usually composed of "depôts" and "foundations" or "bases". To the former cards are played in a definite order from the temporarily undealt cards (the "stock") and "rubbish-heap", and from them cards are finally taken to the bases—positions on which the requisite sequences are built. A "sequence" is a consecutive run of cards (either in or not in suit, as specified), "ascending" when in the direction Ace, 1, 2 . . . King, and "descending" when in the reverse order. The "rubbish-heap", or "talon"—when present—is a packet formed by dealing cards not immediately available for the tableau. A "space" is a dépôt or base temporarily vacant; in most games it is not obligatory to fill a space just because a suitable card comes along, nor to play at once a playable card; indeed, it frequently happens that it is wiser to refrain; and it is in points like these, as also in "moving"—transferring a top card from one heap to another—that scope for judgment, initiative, and foresight comes in.

The following Patience games have been chosen as representative of nearly all but the most difficult and complicated. The simpler come first. But you must use the cards in studying each of them.

THE LESSER WINDMILL

Object: To build four Ascending Sequences from the 2, irrespective of Suit or Colour.

REMOVE THE four Aces from a single pack and place them in a pile; deal the next eight cards singly to top, bottom, and sides of the Ace packet, in the position of the vertical and horizontal cards in the diagram, placing any 2's diagonally between these radial lines,



2. *The Lesser Windmill (just started).*

as shown by the ♦ 2 already in position and spaces for the other three. The 2's form the foundations on which the sequences are to be built, and from the radial lines any suitable card (not only end ones) may be taken to them, its place being filled from stock. Of course there may be no 2 among your first eight cards; in that case (as also when building, if any, has gone as far as it can) start dealing face up to a rubbish-heap and as soon as a 2 comes place it in position; and if there is a 3—any 3 will do, as this game is played “irrespective of suit”—exposed in the lay-out or as top card of stock or rubbish-heap that goes on top of it; and so on with any 4, etc., filling empty spaces in the lay-out from the top of the rubbish-heap or, if it happens that this is exhausted, from top of stock, and thus always starting new foundations as each 2 comes along.

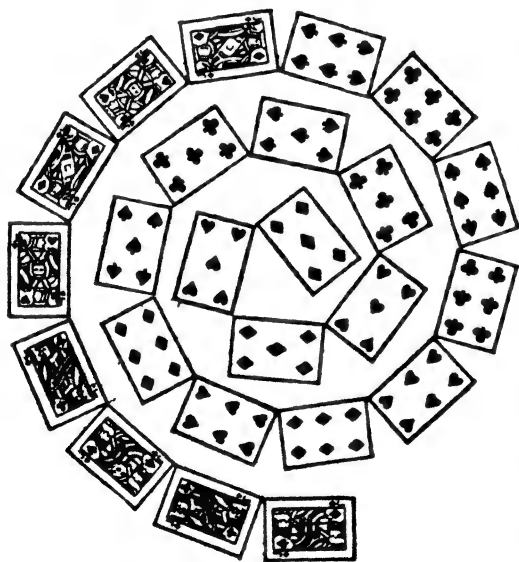
Unless luck is dead against you, one deal ought to suffice to crown each of the diagonal packets with its King, with the old "sails" of the Windmill gone; if it doesn't, you may turn the rubbish-heap once and run it through again, without shuffling.

THE CATHERINE WHEEL

Object: To build from two packs Descending Sequences from 5 to King, and Ascending Sequences from 6 to Queen, omitting the Jacks, all Sequences being in suit.

SHUFFLE YOUR two packs together, but first remove all the 5's and 6's and lay them out as in Fig. 3, with the suits alternating—♦, ♥, ♦, ♥, ♣, ♠, ♣, ♠—and the 6's following the 5's, just as shown. These are the foundations on which your sequences are to be built, the descending sequences on the 5's and the ascending on the 6's.

Now deal from your stock the first four cards, one at a time, to



3. *The Catherine Wheel.*

depôts as shown beneath the tableau; any Jack that comes now (or in the later dealing) goes straight to its final position, and any playable card straight to its foundation, resulting spaces in the dépôts being at once filled from stock and, in the later stages, either with top card of stock or top card of rubbish-heap as you prefer. A "playable" card is, of course, one that follows in correct suit and sequence any exposed foundation card.

In dealing you

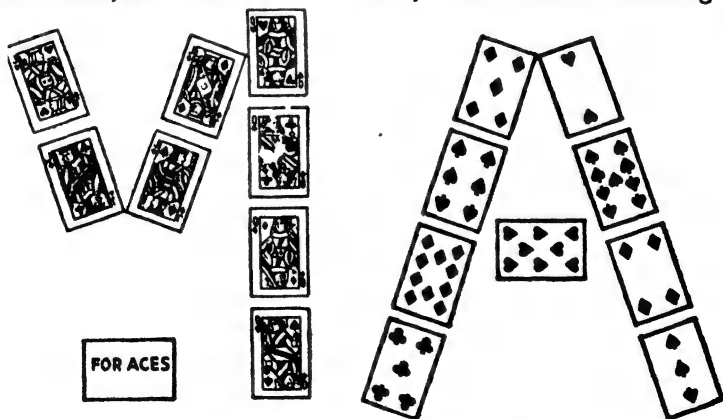
depôts, if your first four cards happen to be, for instance, ♥ J, ♣ Q, ♦ 7, ♥ 4, all but the ♣ Q are immediately played and three more cards dealt to the dépôts. As soon as these are occupied by temporarily unplayable cards, start dealing face up to a rubbish-heap, and as Jacks or playable cards come along play them, and play also any card from the dépôts or the top card of rubbish-heap that has then become playable.

All this needs careful watching, for in the Catherine Wheel you are going two ways at once—ascending and descending—and, until you get some of them filled, you have sixteen foundations to keep going; so, besides accidentally omitting to notice some playable card when it is there, there is always the danger that you will suddenly start ascending on a descending foundation—or vice versa! But, given reasonable care, you ought generally to get it out, for if after the entire stock has been dealt you have not achieved success—which is represented by a Wheel of court cards with all the Kings in the centre—you are allowed one re-deal of the stock.

MATAPAN

Object : To build Suit Sequences on the Court Cards, as detailed.

FROM A single pack take all the court cards and arrange them as foundations in the “M” form shown in Fig. 4; now deal nine cards to make the “A”, placing Aces as they come out (now or later) in the space indicated on the diagram. The court cards are the foundations, and on each is to be built, in suit and in descending



4. Matapan : the court cards are the foundations.

sequence, three cards only—on the Kings 10-8, on the Queens 7-5, and on the Jacks 4-2. So when constructing the "A", besides placing your Aces, look out for 10's, 7's, and 4's and start building as soon as they come to hand, filling "A" vacancies from stock and carrying on with the building till you can go no further. Now deal face up to a rubbish-heap, placing Aces and playing on to the foundations both from its top card and from the "A" whenever possible, filling "A" spaces from stock (not from the rubbish-heap). If you have watched your step it will probably come out first time, but if it doesn't you may turn what stock is left and go through it once more.

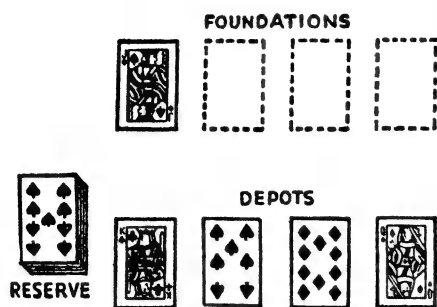
The foregoing games have been dealt with rather fully, so that the reader new to Patience may get thoroughly acquainted with the terms employed; in those that follow, although they are, perhaps, a little more complicated, is it now taken for granted that he will now know a "playable" card at sight and that he understands the difference between an "ascending" and a "descending" sequence and between "stock", "tableau", "rubbish-heap", etc.; in particular before starting on any Patience game he must make a careful note of its object and the method by which this must be achieved. It has happened more than once, for instance, that a player has got hopelessly chocked all through not noticing that the sequences were to be built "irrespective of suit"!

THE GREATER WINDMILL

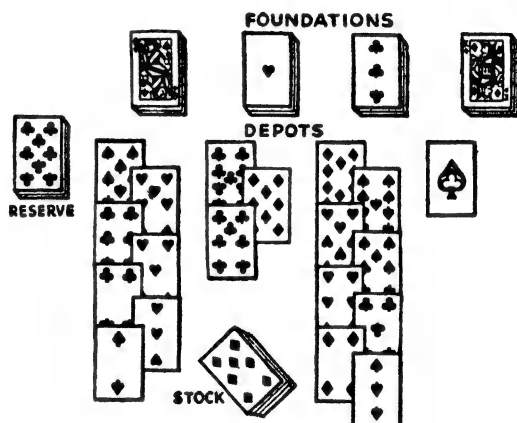
Object: To build from two packs shuffled together Four separate Ascending Sequences and, in one pile, Four Descending Sequences, all irrespective of suit.

SET OUT a single King, and deal around it the same tableau as in the Lesser Windmill (Fig. 2), the first Ace of each suit as it comes out (now or later) going at once to start one of the diagonal foundations. On these Aces are built the Ascending sequences to the King, and on the central King the pile of four Descending sequences to the Ace—and it will help you if, as each new Descending sequence is started, you pack the cards at right angles to the one preceding it, as shown in Fig. 5.

Move any playable card from the depôts to the foundations or central pile, filling spaces from top of stock; and when this is all

6. *The Demon (at start).*

placed to the right to form the remaining foundations. The row of four forms the basis of columns in *descending* sequence of *alternate colour*, and the packet of thirteen a reserve from which the top card may be moved, as it becomes playable, to any position in either of these. The tableau is now complete—except, probably, the foundations—and play commences.

7. *The Demon (in progress).*

Building

First do any building possible; in our example (Fig. 6), for instance, take $\spadesuit Q$ to $\clubsuit K$, $\spadesuit 9$ (from reserve) to $\diamondsuit 10$, and the next card from reserve—if not a Jack (in which case take it for a foundation) or otherwise playable—starts a new depôt in the vacant space.

Note that when the first card of any depôt is playable to another depôt the whole column is moved to that depôt, and the space, of course, filled from reserve, or, if the reserve has run out, by the top card of stock.

When all building is finished deal from stock a packet of three cards face upwards; if the top one is playable play it, and then the same with the second and third (if the second has gone); if it is not playable deal another packet of three, treating it similarly, and continue dealing thus from stock and playing to the bases and foundations whenever possible and desirable, both from stock and reserve until the stock has been gone through, both cards from the last packet, *if consisting of two only*, being available.

Any cards left in stock are then redealt in threes, without shuffling, until the foundations are completed or you are chocked—when one grace is allowed: the top card of one foundation may be moved to the head or foot of any column it will fit; if this does not get you out, you are done.

Fig. 7 shows our example started in Fig. 6 at the point when the stock had been run through once; all the foundations are started, and fair progress has been made but is temporarily held up by the absence of the ♠ K. The stock is about to be redealt, and if that missing ♠ K turns up, the ♠ A, ♠ 2 and ♠ 3 are at once played and the ♣ 8 transferred to the space, exposing another card in the reserve.

THE IRANIAN SQUARE

Object: To build from two Piquet packs Eight Ascending Sequences, in Suit.

REMOVE THE 2's, 3's, 4's, 5's, and 6's from two packs, shuffle the remainder together, and deal them to eight dépôts of eight cards each, as in our example, Fig. 8.

Take any Aces that may be exposed at the foot of any dépôt to the foundations, on each of which the suit is to be built up from 7 to King; do what building is possible, after taking a good look round to guard against blocking some early-wanted card, and then transfer from one dépôt to another, as seems best, by taking any exposed card to any other exposed card of *opposite* colour and in *descending* sequence.

Learning from the Example

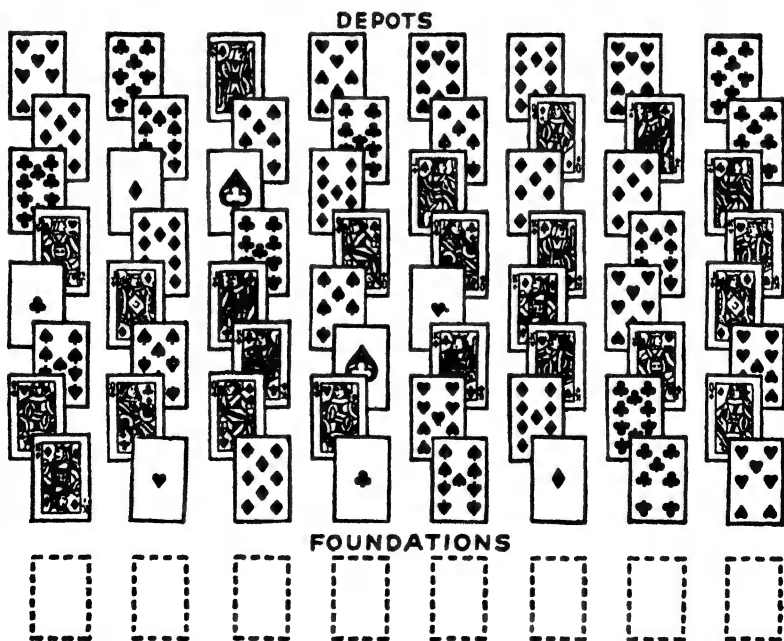
For instance: in the example given the three exposed Aces at once go to the foundations, and so do the ♥ 7 and ♣ 7; we can now move the exposed ♣ Q in the second dépôt to ♦ K in the

first: this releases the ♠ 8, which we take to the exposed ♦ 9; the ♣ 10 goes to the ♦ J that we have just uncovered, and the ♥ J—exposed by the last move—to ♣ Q in depôt 1.

This, as you can at once see, opens up the ♥ 8, which goes direct to the Heart foundation already started; and so it goes on, a space left by the emptying of a depôt being filled by any exposed depôt card—which is built on, of course, as in the case of other depôts.

In our lay-out of the Iranian Square it is possible, by watching points all along, to run straight out, but this is exceptional; so, when chockered, as you very probably will be, gather all remaining cards in the lay-out, shuffle them, and deal them (horizontally) to eight depôts as before, and then carry on.

If still unsuccessful, you are allowed one more deal, with the proviso that, if on your first deal no card had been taken, you may have another.



8. *The Iranian Square is one of the most interesting varieties. Two piquet packs are used to build up eight ascending sequences.*



Board and Table Games

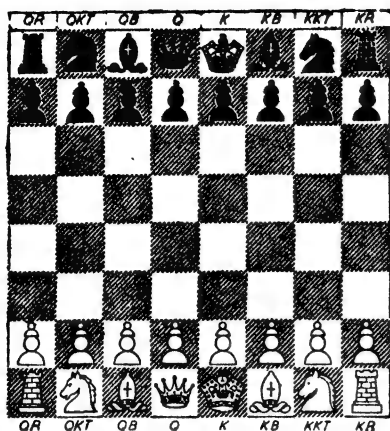
THE best board or table games are the old ones, of which a good selection is given here. Descriptions of these games and an accurate account of their rules will be useful even to those who already have a nodding acquaintance with them. You will find here Chess and Draughts for the thoughtful man, Dominoes for the café haunter, Darts and Shove-Ha'penny for the *habitué* of the inn parlour, and Table Tennis for the young and agile.

CHESS

CHESS is played on a square board divided into sixty-four small squares, coloured alternately light and dark, by two opposing players each having sixteen men, those of one player being light in colour and those of the other dark. Technically these are always known as "black" and "white", but often enough they are black and yellow, or brown and red, etc.

When in play, the board is placed so that each player has a white square in the right-hand bottom corner: the rows of squares running from side to side across the board are the "ranks", those from player to player "files", and the squares of the same colour running parallel with a line drawn diagonally from corner to corner are the "diagonals".

Some people have the idea that Chess is too difficult and complicated for the ordinary man who loves a game of Draughts—or Darts. Really, it is nothing of the kind; anyone who will take a



1. *The board ready for play.*

Of the sixteen "men", eight are "pieces" and the other eight "pawns"; they are shown arranged in the order of commencement in Fig. 1, the pieces at the back, the pawns in front. The pawns, which may be called the private soldiers of each opposing army, look all the same, and, indeed, *are* all the same, each having the same power; but the pieces are of varying design and have widely different powers.

To take the pieces first: at each end of the back ranks stands a Rook (or Castle), next to this a Knight, then a Bishop, and then, in the centre, the King and Queen, the Queen always starting from a square of her own colour. In consequence, the opposing Kings and Queens always, at the outset, directly face each other.

The half of the board to White's right and Black's left is the "King's side", and the other half is the "Queen's side"; pieces originally on these two halves are called the *King's* Bishop, Knight, or Rook, and the *Queen's* Bishop, Knight, or Rook, while the Pawns are named from the pieces they originally cover, as the "King's Pawn", that in front of the King, the "Queen's Rook's Pawn", etc. In abbreviated form the men are indicated by the letters K, Q, B (KB and QB), Kt (KKt and QKt), R (KR and QR), and P, the individual pawns being KP, KBP, etc. Each square is indicated by the name of the piece (black or white) originally at the head of its file, coupled with the number of its rank, as shown in Fig. 2; each player reckons the squares from his own side of the board, so that, for instance, the square that

little trouble will find that it brings a larger return in the way of enjoyment and relaxation than any other game. Note that from our point of view Chess is a *game*—a game of skill, certainly, but not a science or a serious full-time occupation. We can all enjoy Cricket, Tennis, or Billiards purely as games; each of these, however, has its scientific side, but that we leave to the professionals, who have to make a full-time job of it.

White calls K2 (that immediately in front of his King) is K7 to Black, and Black's QBsq (or QB1) is White's QB8. A move is recorded by mentioning first the piece moved and then the square to which it is moved, with a dash between, thus: P-Q4, Kt-KB3; it is always recorded in the shortest form, so, although you have two Knights, you do not say "KKt-KB3", unless on that move you could also move the QKt to that square.

The object of the game is to "checkmate" the opposing King, that is, to get him into such a position that, were he any other

BLACK							
← QUEEN'S SIDE →				← KING'S SIDE →			
QRsq	QKt8	QBsq	Qsq	Ksq	KBsq	KKt8	KRsq
QR8	QKt8	QB8	Q8	K8	KB8	KKt8	KR8
QR2	QKt2	QB2	Q2	K2	KB2	KKt2	KR2
QR7	QKt7	QB7	Q7	K7	KB7	KKt7	KR7
QR3	QKt3	QB3	Q3	K3	KB3	KKt3	KR3
QR6	QKt6	QB6	Q6	K6	KB6	KKt6	KR6
QR4	QKt4	QB4	Q4	K4	KB4	KKt4	KR4
QR5	QKt5	QB5	Q5	K5	KB5	KKt5	KR5
QR9	QKt9	QB9	Q9	K9	KB9	KKt9	KR9
QR1	QKt1	QB1	Q1	K1	KB1	KKt1	KR1
QRsq	QKtsq	QBsq	Qsq	Ksq	KBsq	KKtsq	KRsq
← QUEEN'S SIDE →				← KING'S SIDE →			
WHITE							

2. Naming the chess-men and recording the moves (see pages 380-381).

man, he could not avoid capture, and a capture—resulting in the removal from the board of the captured man—comes about when a man lawfully moves on to a square occupied by an opposing man. The moves for each man are as follows:



KING. One square only, in any direction; but not into "check", that is, on to any square that is commanded by an opposing man. He captures as do the others—from which it follows that he cannot move on to a square next to one occupied by the opposing King. Once during the game he is allowed to "Castle", that is, to move from his original position two squares towards either his own or the Q's Rook, in the same move placing the Rook towards which he has moved on the next square to him farthest from the Rook's square (*see* Fig. 3). But he can do this only if (a) neither piece has been moved, (b) there is no intervening piece, (c) he is not in check, and does not come into check or cross a square commanded by a hostile man; further, he cannot Castle when making a penalty move (*see below*). If he makes a mistake and does Castle unlawfully, his opponent may insist (a) that the move stands, or (b) that either the King or Rook only is moved. Castling is recorded by "Castles" ("K" or "Q", as the case may be), or by "O-O" if on the K's side and "O-O-O" if on the Q's.

A checked King must be released from check immediately the position arises, and if this cannot be done he is "mated", as already explained. He can be released in three ways—(a) by moving him to an unattacked square, (b) by capturing the man giving check, or (c) by "covering"—placing a man between him and the checking man.



QUEEN. In any direction, as in the case of the King, but to the edge of the board, or until blocked by one of her own or one of the opponent's men (a limitation that applies to all moves with the apparent exception of the Knight's); her full force, as we shall see, is exerted only from the centre of the board, whence she commands 27 squares, as against 21 from a corner.



ROOK (sometimes called *Castle*). To either end of the rank or file on which he stands; from any position he commands 14 squares.



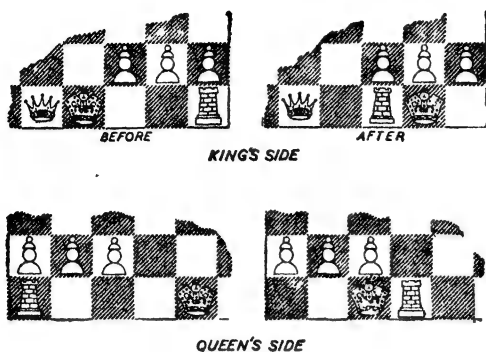
BISHOP. To either end of any diagonal on which he stands—which means that he can control half the board only, viz., either the black or the white squares, of which from the centre he commands 14, whereas from a corner square only 7.



KNIGHT. To any square of an opposite colour from the one he is on that he can reach by missing a square (*see* Fig. 4), and this irrespective of any man that may be on an intervening square. This may sound complicated, but in actual play it is perfectly simple, and can also be expressed—"by one square straight to one diagonal", or "by one diagonal to one straight". It is a restricted move compared with those of Queen, Rook and Bishop, but it is an enormously useful one, partly because of its "leaping" character, but chiefly because no piece other than a Knight that he is attacking can at the same time be attacking him. Note also that he is the only piece—as apart from pawns—that can move from the original position (Fig. 1) without the prior move of a pawn. The Knight never commands more than 8 squares at a time, and this only from the central squares (*see* Fig. 4).



PAWN. One square forward; except that on its *first* move it has the option of moving 2 squares, and that in capturing it moves 1 square diagonally (*see* Fig. 5). If on making a two-square move as its first it passes a square commanded by an opposing Pawn, this Pawn may take it *on the opponent's next move*, as though it had moved only one square, the capturing Pawn moving diagonally to the square passed over (known as "capturing *en passant*," recorded "P × P e.p."). In Fig. 5 either of the Pawns on the Queen's side having the move can capture the other or, alternatively, can move one square forward: if the White Pawn at King's Knight 2 moves to King's Knight 4 (marked x) the Black Pawn at Black King's Bishop 5 may capture *en passant*, and in doing so moves to his King's



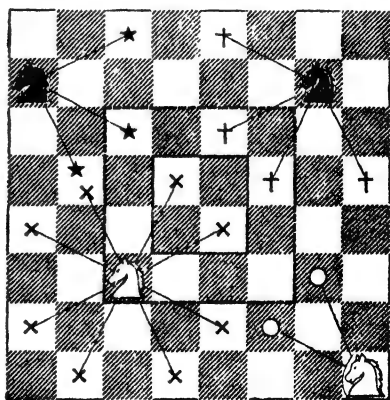
3. Illustrating Castling.

No definite statement can be made as to the relative value or strength of these pieces, partly because it varies almost from move to move. From one point of view the K, though his range is the most limited, is the most valuable, because his threatened capture (Check) may call a halt to all one's best-laid schemes, while his "capture" (Checkmate) loses the game outright; but it is obvious that the Q, with her combined R and B moves, is by far the most powerful piece. Put her in the middle of the empty board, say at Q4, and it will be seen that she commands 27 squares; a R from the same position commands 14, a B 13, a Kt 8, the K 8, and a P 2; now use QR2 as the base and the commanded squares are—Q 21, R still 14, B 7 only, Kt 3, K 5, and P 1; from any position R always commands the same number of squares, but not so the B and Kt, for the farther they are from the centre the less control they have—and hence they are known as the "minor pieces", the "major pieces" being Q and R. A comparative valuation may, therefore, be misleading, but as a rough-and-ready guide, if we rate the strength of the Q at 24, then R will be about 12, B not quite 8½,

Knight 6 (marked o).

A Pawn on reaching the eighth rank *must* be exchanged for either a Queen, Rook, Bishop or Knight, even though the player still has all his pieces.

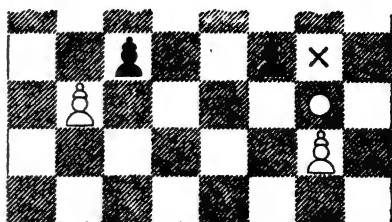
(From this point on, now that you are familiar with the names of the chessmen, we shall use the normal abbreviations.)



4. The Knight's move.

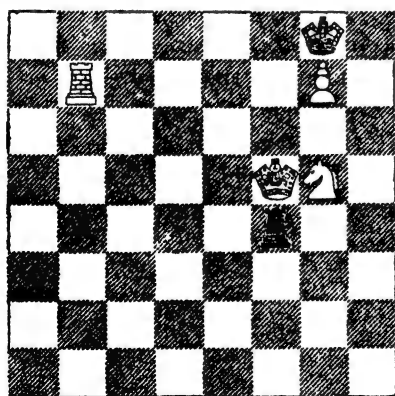
Kt nearly 7, and P 3, allowance being made for the "queening" privilege of the Pawn.

Besides the Checkmate finish, a game may be "drawn" either through exhaustion, or by "Stalemate", or by "Perpetual Check". The first occurs when neither side has



5. Pawn captures.

sufficient strength to give mate—when a lone K is opposed, for instance, by K and B, K and Kt, or even K and two Kts, all P's, of course, being gone. "Stalemate" is the position in which the K, though not being in check, cannot move without putting himself in check and has no other move open to him; and "perpetual check" arises when the K is in such a position that he cannot escape from one check without rendering himself liable to another. The position in Fig. 6 illustrates both these predicaments; White is to move, and must move out of check; if he does so by taking the R, the game is drawn by Stalemate, while if he does not it is still drawn, for Black can keep on checking. A draw can also be claimed if the same move or series of moves is made three times in succession by the opponent, or if, after a player has called on his opponent to mate him within fifty moves, no piece has been captured, no P moved, nor mate effected within that limit.



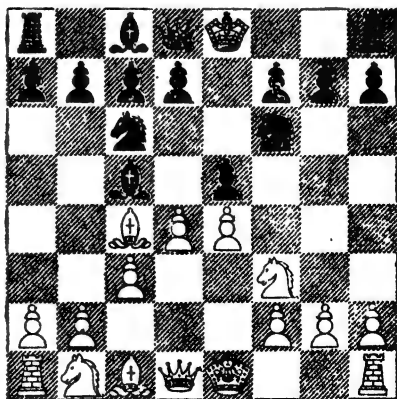
6. Illustrating Stalemate and Perpetual Check.

N

Penalties may be imposed for making illegal moves, such as moving so that one's K is left in or brought into check, moving an opponent's man, taking with a man that cannot lawfully do so, moving a man to a square to which it cannot legally go, etc. In such cases the opponent usually has the choice of three penalties, viz., he can insist on the move standing, can compel the player to move the man correctly to another square, or (C.H.E.)

for the same reason—with the same move. Now it is White's turn, and he plays Kt-KB3, thereby not only bringing a piece into action, but at once threatening Black's advanced P and preventing his Q taking a strong position at his KR5. Black, knowing the value of that P, decides to protect it. There are many ways of doing this (seven, to be exact—and it will be good practice to study them), but quite the best is Kt-QB3, so let him play this. The Black P is now safe for the moment—for nobody at this stage of the game would exchange a Kt for a P—so White goes on with his development with B-B4, bringing this into action and clearing his K's side for Castling just as soon as he likes. Black should develop his pieces in the same way, but he lays a trap for White by playing Kt-Q5; White doesn't see it, so instead of exchanging Kts (Kt × Kt, P × Kt) and then Castling he plays Kt × P, saying himself, "First blood, and one up to me!"; but Black replies with Q-Kt4, and White must move his Kt again, or protect it. He looks round for a way of escape, and sees a lovely chance of taking another P and threatening Q and R at the same time; it's too good to miss—P and R at least are certain—so here goes, Kt × P (and K cannot take Kt because that would put himself in check to the B). Black Q takes no notice of the threats, or of the loss of two pawns, but calmly does what she meant to do and captures White's KKtP! White now sits up and takes notice. "No," he says, "I can't take that Rook after all, because if I do I shall lose my own and be *very nearly* checkmate; something's got to be done about it!" And the best he can do is R-Bsq. "Right!" says Black Q taking KP, "Check!" White's only move is to cover the K with either B or Q, and it doesn't matter which, for Black's next move is Kt-B6—a fine Mate, and a "smothered" mate at that! (see Fig. 8).

There are many lessons to be learned from this little game. One of them is—Don't, unless your opponent is very weak or half asleep, indulge in pre-



8. The previous game as it might have been played: at W's 5 P-Q4.

mature attacks such as Black's 3rd move; it came off this time, but it is not good Chess; against an equal player Black would have been far wiser to develop with 3 . . . B-B₄, when the game might proceed, 4 P-B₃, Kt-B₃; 5 P-Q₄—and though White now has control of the centre Black can make things awkward (with . . . P × P; 6 P × P, B-Kt₅ch., for instance), and he, like White, is in a position for Castling. It is generally bad, in the opening, to move any one piece twice before you have reached this stage; also, it is rarely good to bring your Q out early, for you will probably lose many moves in getting her back again—and one of the worst things you can do is to lose moves, which means losing time. Never waste a move, but make your opponent do so as often as you can.

It is in the Middle Game that the main battle is fought, and it is impossible here to do more than give such general principles as we have given and leave the student to apply them and to study good published games. Be careful of your Pawns, for they may be very useful at the finish, quite apart, even, from the possibility of their Queening, and don't push them too far ahead, especially if unsupported; a "passed pawn" (one unopposed by any pawn) when supported is almost always an advantage, but avoid having "doubled pawns" (two occupying adjacent squares in file), unless by doubling you do yourself some real good—such as securing an open file—which will be rare. Don't be frightened of exchanging, but be careful not to "lose the exchange" by giving more than it is worth in value or position for the man you take. In many complicated situations, when you "can't see the wood for the trees", it may be only by exchanging that you get room to move, and it is almost always advisable to exchange if you already have greater strength than your opponent or if you are being attacked in force. But don't take a piece just because it is offered—it may be a trap!

The End Game is also a study in itself, and here again it is only constant practice against good players and the study of the best models that will improve your play. Remember that Checkmate is the object of the game. Hence knowledge of how to confine the opposing King with the pieces at your disposal is essential, and the management of the remaining Pawns and of the King himself (who has probably been kept busy defending some of them) is of the greatest importance. One should also learn the

combinations with which it is impossible to give Mate (as K and 2R's against K and Q, K and R against K, R, and B, etc.), so that one may, in a lost game, try to reduce one's opponent to such a point and so force a draw.

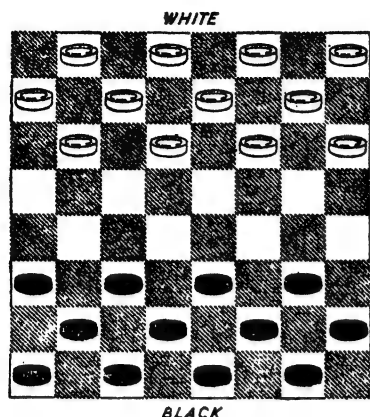
Finally, if you want to become a good average player, get as much practice as you can with superior players, and don't mind receiving "odds"—such as Pawn (usually KBP) and move, or a Knight; study the games of the Masters, playing them over constantly and analysing every move the object of which does not immediately appear; and play regularly but not too much: two hours every other day is much better than six hours at a stretch!

DRAUGHTS

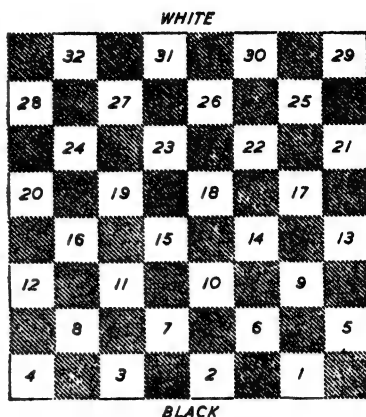
DRAUGHTS is by no means so simple as some Chess-playing fans—who ought to know better—might have you believe. It is played on a square board divided into sixty-four small squares coloured alternately light and dark (conventionally known as "black" and "white"), and each player has twelve "men", discs of wood or ivory, etc., those of the one being white (or yellow) and those of his opponent black (sometimes red). The men are placed on squares of one colour only, which, it doesn't matter; but whichever colour is chosen the board must be placed, as in our illustrations in which white is the chosen colour, so that a "double corner" of that colour is at the right of each player.

The object of the game is to capture the opponent's men, or so to confine them that they cannot be moved. When this is done the game is over, but large numbers of games are drawn, neither side having sufficient force left to achieve victory. At the start the black men occupy the first three rows at one end of the board and the white men the first three rows at the other (Fig. 1). At the start of the first game lots are cast and the winner has the choice of making first move; in subsequent games first move is played alternately, first mover taking Black.

The men move one square at a time only (except when capturing) in a forward direction, diagonally, and only on to a vacant square; on reaching the opponent's back row a man becomes a "king" and, with his next move, can move forward or backward, but not both ways in one move; a king is "crowned",



1. The board and draughtsman ready for play.



2. The squares numbered for identifying.

that is, another man of the same colour is placed on top of the man becoming king, so that kings are easy to recognise.

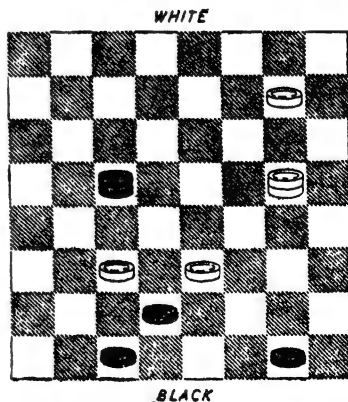
Capturing is effected in the direction of the move by the capturing man leaping over an opponent on an adjacent square, provided that there is a vacant square behind the opponent on which he can alight (*see* Fig. 3); a capture must be made when it is possible to do so, but if, on the same move, captures in two directions are open, the player has the choice of either; and even if one direction would give him more of his opponent's men than the other, he may take the fewer if he thinks that course would pay him better. Should he fail to capture when able to do so, his opponent may (1) "huff" him, *i.e.*, before making his own move remove the man that should have captured; (2) oblige him to recall his move and take the man, or men, *en prise* (capable of being taken); or (3) refrain from huffing and allow the move to stand. When two or more men are *en prise* a player failing to take them all may be penalised exactly as though he had taken none.

But moves, captures, and the whole theory of Draughts will be more readily grasped through recorded moves and games, so let us first number our board as shown in Fig. 2, the low-numbered squares, 1-16, always being "Black's side", and the high numbers, 17-32, "White's side". Until one can identify any square on the board almost without thinking, it is a good tip for the novice to paste or write the numbers in the left-hand top corners on his

board; for studying recorded games and recording your own—thereby being able to trace afterwards where you (or your opponent) “went wrong”—is an excellent aid to proficiency. The modern and space-saving method of recording games does away with separate columns for Black and White; all moves are placed in one column, and those of the two players are distinguished typographically—in this article by a colon (:) between the two numbers denoting Black’s move and nothing between those denoting White’s. Of these numbers the first is the square-number from which the piece moved and the second that to which it went; there is a comma (,) after a Black move, and semi-colon (;) after a White.

Now, to illustrate capturing: suppose Black on his first move from the opening position (Fig. 1) plays 11 : 15 and White replies with 22 18 (the well-known “Single-corner” opening), White puts his man *en prise* and Black—subject to penalty, of course—must take him by 15 : 22, putting himself *en prise*, and so calling on White to play 25 18. Now set up the position shown in Fig. 3 on your board—which, it is to be hoped, is numbered by now. Black’s last move was 12 : 19, capturing an adversary on 16 and threatening another that was on 15; White, somewhat flustered, plays 15 10, and we arrive at our diagram, which shows that Black now has the option of playing 7 : 16, and taking one man, or 7 : 30 (by way of 14 and 21), and becoming a king besides capturing two ordinary men and a king. Were he to move some other piece without taking a man he would be liable to huffing, and so he would be if on his way to 30 he stopped short at 14 or 21. If it were White’s move in this position his man at 11 would take Black on 7—or run the risk of being huffed—and win his crown.

We must briefly refer to such rules as have not already been alluded to, and the chief of them is—If a player whose turn it is touches a man after the pieces have been arranged except, *after intimation given*, for the purpose

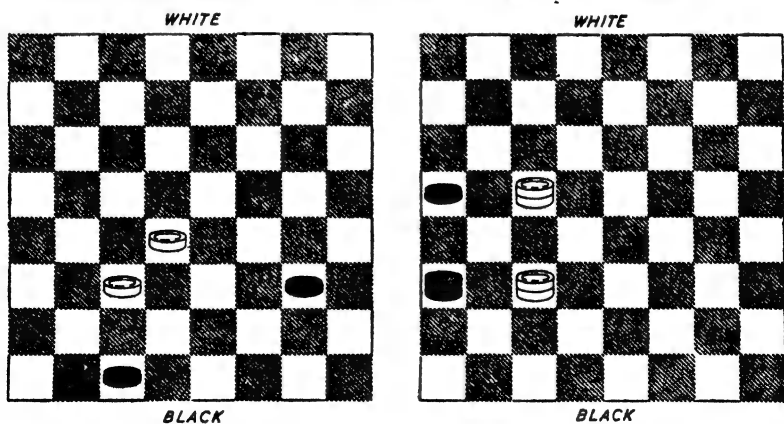


3. How to capture.

of tidying up the board, he must either play that man or forfeit the game; and if the man is not playable, the game is forfeit. This last includes all "false or improper moves"—such as moving an uncrowned man backward, or any man to a square to which it is not entitled to go; the game is lost without another move being made. But if when capturing you inadvertently remove one of your own pieces, it counts as a move, and you cannot retrace the move or replace your unfortunate captive unless your opponent insists on your doing so. A move is completed when the hand has quitted the man played; this applies to captures as well as to other moves, so be careful to take all you are entitled to before letting go of your man. These "touch and move" penalties sound, and are, pretty drastic, and in the home circle, particularly, not too much attention appears to be paid to them; this is a pity, for if the young player is keen and wants to become really good—as he ought—he will have to go out and meet others who *do* abide by the Laws, so it is just as well to get accustomed to them.

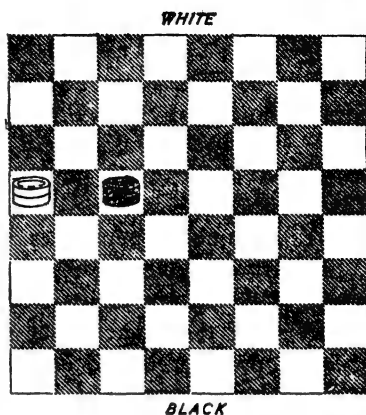
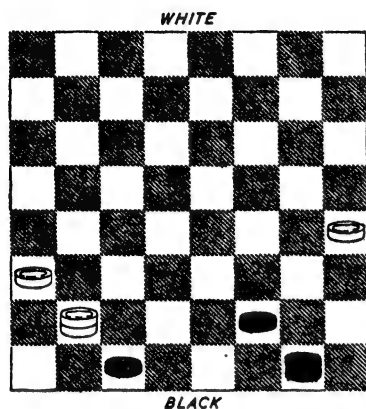
As has been said, a game is drawn when neither side has sufficient force to achieve a conquest, but at any time a player who feels himself to be in the weaker position may call upon his opponent to win or, at least, to show a decided advantage—within his next forty moves—and if he does not do so the game is also drawn.

The Play. In the opening you should aim at attaining positions in which your opponent will be forced to give men away.



4. The first position :

(left) the start—White plays and wins ; (right) the finish—Black to play.



5. *The second position :*

(left) *the start—Black plays and wins ; (right) the finish—White to play.*

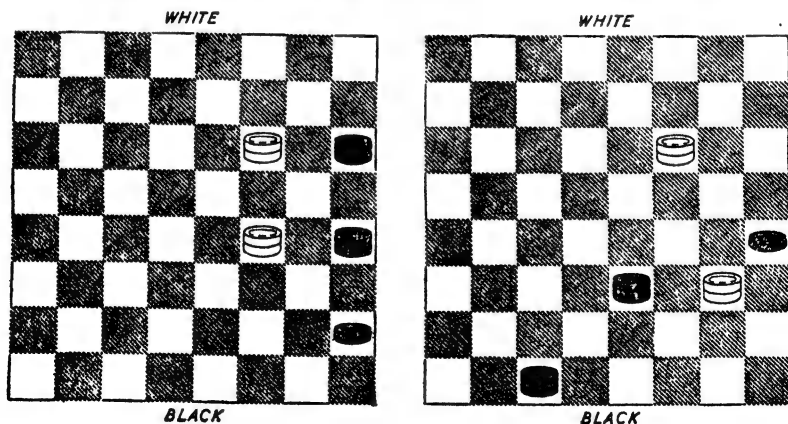
There is a large number of recognised openings, of which the already mentioned "Single Corner" (11 : 15, 22 18), so called because each player moves in a straight line from his "single" corner, is one of the best known. If instead of 22 18 White plays 23 18, the opening becomes the "Cross", and if 24 19 it becomes the "Paisley", or sometimes "Second Double Corner", the latter because second player's move is from his "double" corner (note that "Double Corner" itself is the rarely seen 9 : 14 opening). White can also reply to 11 : 15 with 21 17 ("Switcher"), 24 20 ("Ayrshire Lassie"), or 22 17, which is named the "Dyke" if Black replies with 15 : 19, and if with 15 : 18 "Maid o' the Mill", though this name is sometimes restricted to the game starting 11 : 15, 22 17; 8 : 11, 17 13; 15 : 18. White's only other possible reply to 11 : 15 is 23 19, and this branches into many well-tried openings. Followed by 9 : 13 it is "Will o' the Wisp", and by 9 : 14, 22 17; 7 : 11 is "Whilter", but if Black's third move is 6 : 9, it turns into the "Souter" opening, and if it is 5 : 9 the "Fife", which White can turn into the "Defiance" by playing 27 23 as his second instead of 22 17. 11 : 15, 23 19; 8 : 11, 22 17; 9 : 13 is the old-fashioned "Laird and Lady", turned by Black into "Glasgow" by playing 11 : 16, or into the "Old Fourteenth" with 4 : 8, as his third. Any opening commencing with 9 : 14 is labelled "Double Corner", 9 : 13 "Edinburgh", 12 : 16 "Dundee", 10 : 14 "Denny", 10 : 15 "Kelso", and

N* (C.H.E.)

11 : 16 "Bristol". All of the openings have variations; but it is impossible for us to go into details, as it also is to express any opinion on their respective merits; but we would advise all beginners to start by making a study of four or five of the openings given—a small fraction only of those treated in books devoted solely to the subject—and practise them till he knows them thoroughly; the variations, and just appreciation of their value, will then come of themselves.

Once you have passed the opening you enter a stage of the game in which you can never do much good without an understanding of the "theory of the move", the "move", in this case, having nothing to do with the turn to play; and it is not too much to say that it is the knowledge of what the move is, how to get it for yourself, and how to manage it when got, that raises Draughts from the status of the childish pastime, to which so many who know little about it pretend to consign the game, to that of a truly intellectual and almost scientific pursuit.

Nearly a hundred years ago the "move", in this connexion, was defined as, "occupying that position on the board which will eventually enable you to force your adversary into a confined situation, and which, at the end of the game, secures to yourself the last move". It is not always advantageous to have the move; second player has it, for instance, at his first play—a stage at which it is of no use to him; but towards the end, and nearly always when forces are equal or when the position is cramped,



6. The third position :

(left) the start—Black plays and wins ; (right) the finish—White to play.

it is a decided advantage. To give a very simple example: Place a Black king at 1 and a White king at 31 and let White play first; it goes 31 27; 1 : 6, 27 23; 6 : 10, 23 18—Black has to retreat, and no matter whether he goes to 6 or 7 he is pinned next move and has lost, *for White had the move*. Now, replacing Black on 1, put White on 27, still letting him have first play, and whatever he does he cannot pin Black; the most he can do is to scuttle to a corner and claim a draw, *for Black—though White was first player—had the move*. One more example: Put a Black man (not a king) on 14 and a White man on 22; here the move is with the second player, for the first is taken as soon as he has played; but place the White man on 26 instead of 22, and *first* player has the move and wins. From this it will be seen that the advantage or disadvantage of having the turn to play depends upon the relative positions of the pieces, and that therefore the player should be able to tell at any time just how he stands in this respect.

To do this, add together all the men of both colours standing on the columns with a white square at the bottom (if there happen to be none on these columns then take the total number of men on the board); if the result is *odd* first player has the move, if *even* second player. To “change the move”, that is, to get rid of it when you do not want it and to obtain it when you do, you must exchange, taking care that only one of the capturing pieces remains on the board.

The End-Game. The end-game very frequently resolves itself into some modification of one of four typical combinations known as the First, Second, Third, and Fourth Positions, and the beginner will find it much to his advantage to become acquainted with them; they should be played through again and again until they are practically known by heart and the reason underlying each move is thoroughly understood; then, when similar positions occur in actual play, as they are sure to, you will not be at a loss as to what to do next.

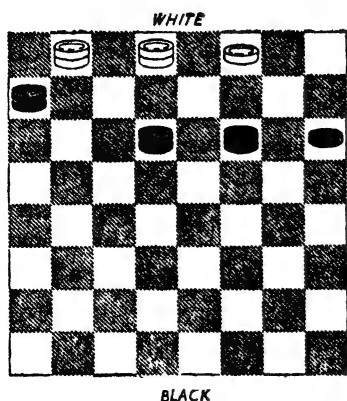
First Position (Fig. 4): White to play and win. 15 10; 9 : 14, 10 6; 14 : 18, 6 1; 18 : 23, 1 6; 23 : 27, 6 10; 27 : 32, 11 7; 32 : 27, 7 2; 27 : 24, 2 7; 24 : 27, 7 11; 27 : 23, 10 15; 23 : 27, 15 19; 27 : 32, 11 15; 32 : 27, 15 18; 27 : 32, 18 23; 32 : 28, 23 27; 28 : 32, 19 23; 32 : 28, 27 32; 28 : 24, 32 28; 24 : 20, 23 19; 20 : 24, 19 15; 24 : 27, 15 18; 3 : 8, 18 15; 27 : 23, 28 32; 8 : 12, 32 28; 23 : 27, 15 18; 12 : 16, 28 32; 27 : 24,

18 15; 16:20, 15 18; 24:19, 32 28; 19:16, 18 23; 16:11, 23 19; 11:8, 28 32; 8:11, 32 27; 11:8, 27 23; 8:11, 23 18; 11:8, 18 15; 8:12, 15 11.

Second Position (Fig. 5): Black to play and win. 1:5, 8 11; 5:9, 11 15; 9:14, 15 11; 14:18, 11 16; 18:15, 16 20; 15:11, 20 24; 3:7, 24 19; 7:10, 19 23; 10:15, 23 27; 15:19, 27 32; 19:24, 32 28; 24:27, 28 32; 27:31, 32 28; 31:27, 28 32; 27:23, 32 28; 23:18, 28 24; 18:14, 24 19; 6:10, 19 23; 10:15, 23 27; 15:19, 27 32; 19:24, 32 28; 24:27, 28 24; 27:32, 24 28; 32:27, 28 32; 27:24, 32 28; 24:19, 28 32; 19:15, 32 28; 15:10, 28 24; 10:6, 24 19; 14:10, 19 24; 10:15, 24 28; 15:19, 28 32; 19:24, 32 28; 11:16, 28 19; 16:23, 12 8; 23:18, 8 4; 18:14, 4 8; 6:1, 8 11; 14:9, 13 6; 1:10, 11 16; 10:15, 16 20; 15:19.

Third Position (Fig. 6): Black to play and win: 13:9, 22 18; 9:6, 18 22; 6:1, 22 18; 21:25, 18 15; 1:6, 14 17; 6:2, 17 14; 25:22, 15 10; 22:26, 14 18; 5:9, 10 6; 9:13, 6 10; 26:31, 10 14; 31:27, 18 22; 27:23, 22 25; 2:7, 25 22; 7:11, 22 25; 11:15, 25 22; 23:27, 22 26; 27:24, 26 22; 24:20, 22 26; 20:16, 26 22; 16:12, 22 26; 12:8, 26 22; 8:3, 14 9; 15:10.

Fourth Position (Fig. 7): (a) Black to play and win. 28:24,



32 28; 24:20, 28 32; 22:18, 31 27; 23:19, 27 31; 19:24, 32 27; 24:28, 27 32; 18:22, 31 27; 22:26, 30 23; 28:24.

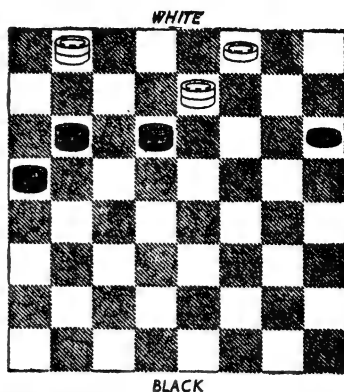
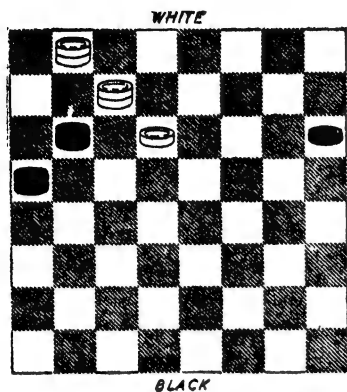
(b) White to play and draw.

31 27; 23:19, 27 31; 19:24, 32 27; 24:20, 27 32; 22:18, 31 27; 28:24, 27 31; 18:23, 31 26.

7(a). *The fourth position—the start. If Black plays first he wins; but if White plays first, the game is drawn.*

A Few Tips. As a beginner, get used to playing slowly, and seize every opportunity of playing against opponents better than yourself and of watching good players play.

Aim at concentrating your forces and, as a rule, keep them



7(b and c). *The fourth position :*

(left) *The finish when Black played first—White to play.*

(right) *The draw when White played first—Black to play.*

to the middle of the board, for on the side squares your men have only half their range.

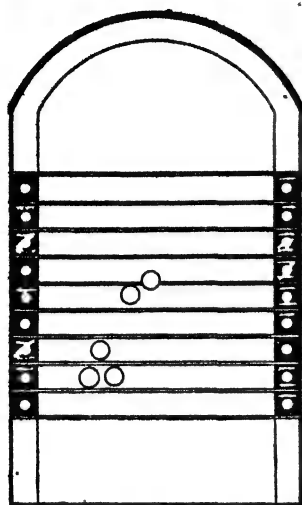
Play strictly to the Laws of Draughts, and get your opponent to do so also.

Don't be afraid to exchange, especially if you are in an advantageous position, for in such circumstances you increase the relative disparity between yourself and your adversary; but don't allow your position to be damaged by forced exchanges.

Make your own plans, especially in the opening; watch what your opponent is doing all the time; and remember that while a good knowledge of the openings is essential you cannot be a consistent winner unless you add to it a good knowledge of the endings.

SHOVE-HA'PENNY

SHOVE-HA'PENNY is a game for two persons, or sides, and is played with five metal discs, each the breadth of a ha'penny, on a board some 25 inches long by 15 broad, the board being divided by lines or narrow cuts into nine "beds", each $1\frac{1}{4}$ inches, or a little more, broad. About $1\frac{1}{4}$ inches from each long edge of the board, and parallel with it, lines are drawn, forming at each end of each bed a small compartment in which is marked, usually with chalk, the score for each bed as it is made, one opponent taking the right-hand side and the other the left.



The Shove-ha'penny Board.

The illustration shows a game in progress, and the markings indicate that so far each side has filled two beds, but that Right-hand is well away—at the moment. Left-hand has just finished a round, and the discs in play show that he has only 2 to score, both in the second bed; the one he got in his third is scored by Right—because his own third is already full, and the other two are touching a line, so don't count.

The idea of the game is for one side to fill all the beds before the other. You toss for start, and the winner begins by "shoving" three discs, one after the other, up the board from the bottom edge. To shove a disc, you first place it so that the disc overlaps the edge of the board by almost half its breadth and then you strike the overlap smartly with the ball of the thumb. Your opponent follows with all five discs, and so play continues turn and turn about, each using the complete set of five, and in partnership games a member of one team following one of the other. Any side getting three discs fairly and squarely in a bed—that is, absolutely clear of the dividing lines—has filled that bed for his side, and the first to fill all the beds is the winner of that round, or "Horse", as it is called. "Best of three horses" makes a game; the second is started by the loser of the first toss, and if a third is called for, you toss again. No disc may be shoved twice nor, once shoved, touched or moved (except by another shoved disc) before all five have been played and the score marked, this being done when the fifth has been played and according to how the discs lie at that time. A shoved disc not reaching the first bed, or overpassing the farther edge of the ninth or of the side boundaries, is out of play, and cannot be used for cannoning; but if your board has a top rim, and a disc rebounds from this into a bed in which an opponent needs a point, the opponent scores for it, and he also scores any over-point that a player makes in a bed in which the opponent is short; the last point in any horse, however, must be actually scored—not received.

There are many variants of the game in different parts of the country, but these general principles and rules cover them all, and they are all very easily acquired. Indeed, Shove-ha'penny *seems* one of the simplest games that was ever invented—and it was invented a long time ago; but don't run away with the idea that to be an adept is as easy as rolling off a log; it is nothing of the kind, and you have only to watch a couple of experts for a few moments to realise that there is a lot more in it than immediately meets the eye; it not only calls for a sure and steady hand and good judgment of "strength and length", but also for a very appreciable amount of strategy.

If you are making your own board, see that your surface is perfectly level and smooth and that your lines, or cuts, are not more than $1/16$ inch across, and screw a batten to the bottom side, about $1\frac{1}{2}$ or 2 inches from the straight end and parallel to it, so that it will engage with the table-end and prevent slipping. Finally, be sure to see that the lower face of your ha'penny, or disc, is rubbed perfectly smooth.

DARTS

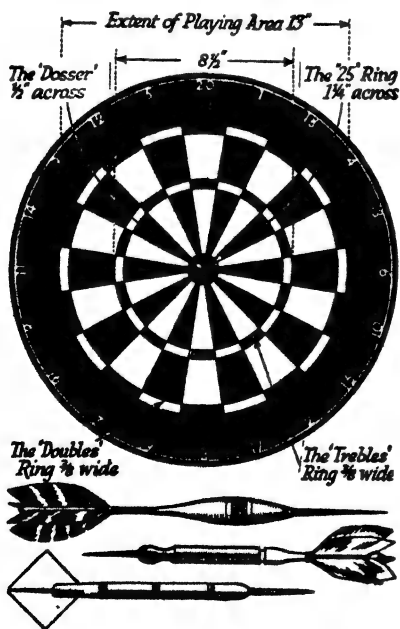
DARTS is an indoor game of skill in which the darts (small, sharp-pointed arrows about 5 inches long and $\frac{3}{4}$ ounce in weight) are thrown at a target (or "board", as it must be called), the object being, in the usual form of the game, for one player or team to reach a previously arranged score before the other, the opponents throwing alternately. The regulation board is the "Clock-board" shown in the diagram; it is usually of cork or of elm cut across the grain, with wired divisions. The numbering and the spacing of the playing area must be exact; "20" must always be at the top of the board, and the order of the numbers strictly followed; the outermost circle must be $26\frac{1}{2}$ inches across, and the innermost $\frac{1}{2}$ inch; the space beyond the outer circle of the playing-area ("off the island") doesn't much matter, but is usually between 4 and 5 inches. The board is securely hung to a perpendicular wall with its centre 5 feet 8 inches from the floor; and 9 feet from its face, and parallel with the wall, is marked on the floor the "hockey" line, behind which both feet of the player must be when throwing.

A game consists of the best two out of three "legs", or rounds,

each of the score previously decided on (see below); and in nearly all the games played on the dart-board the rule is, "Start and finish on a double"; which means that before a side can come on the score-board at all, at least one member of it must score in the doubles ring at the beginning of each leg, and that each leg must close with the double that brings the score to the exact total required. A dart in the doubles ring counts double the number shown for that sector, and one in the treble ring treble. To prevent a "doubles" expert running out without the others getting a chance, the agreed score is always just 1 over an even hundred; for single-handed games usually 301, for pairs or more 501, and for matches and Championship games 1,001.

Whatever may be the agreed score, it is marked on the score-board before play starts; and as the game progresses, the scores made are deducted from this total. For instance, if in a 301-up a side starts with a double 9, the 301 is crossed out and 283 ($301 - 18$) chalked beneath it. Each player in turn throws three darts in succession until the leg is won. If the player, however, over-

throws, *i.e.*, makes a score higher than that needed to complete the game, he retires, and the other side takes the turn. To explain: you will remember that every leg must finish on a double; now suppose our side wants, say, 18 to run out; a double 9 will give it, but suppose our man's dart drops a bit into double 14, he has over-thrown—is "too hot" (or "bust") and has to stop; it would have been the same if he had got single 18, or 17—in the first case because, though it is the exact score wanted, it is not a double, and in the second because he would still be left with 1 to make, which is in this case



The regulation Board and types of Darts (the latter are drawn to a larger scale).

impossible, as there is no "double $\frac{1}{2}$ " on the board. If, on the other hand, he had scored single 16, or double 8, or anything else under 17, he has to carry on if he has a dart left. After a "bust" (according to generally accepted rules) the next player on that side plays to the score as it stood at that moment. In National Darts' Association events, however, he must throw for the original number required—a process known as "going back".

The Rules of Darts vary slightly in different parts of the country, and when among strangers it is just as well to watch a leg or two before offering to join in; but the rules already given and those which follow are in force nearly everywhere and are well adapted for use at home:

Toss for start; winner throws first in first leg, loser in second; toss again should a third be called for.

Opposing players, and in team-play members of opposing sides, throw alternately.

The 50-ring (the "dosser") counts as a double (double 25); there is no double to the 25-ring itself.

No dart can be thrown twice; all darts thrown count, but only those lawfully thrown (*e.g.*, with feet behind the hockey, in correct turn, etc.) and remaining stuck in the board within the playing-area at the completion of a throw shall be eligible to score.

The actual play of the game can't be taught on paper, but almost anyone with a fair eye and steady hand who takes sufficient interest to practise and to watch the methods of the experts will become good enough to meet the average player. Apart from being able to throw a "pretty dart", perhaps his most desirable asset would be the instinct—for it is almost that—that tells him the score at any moment and warns him that the time has arrived to try for a double, and for which. For instance: the score stands at 97/61; of two opponents who are equally good at throwing, if one perceives that treble 19 + double 20 makes 97 and the other doesn't realize that 61—finishing on a double—can't be got with two darts unless he plants one of them in the dosser, the first will have a better chance of winning. Similarly, the novice should learn to avoid the danger that may arise from "splitting"—which is getting the single of the double that you need to go out. For instance: Suppose when you go to the board you want 26 for

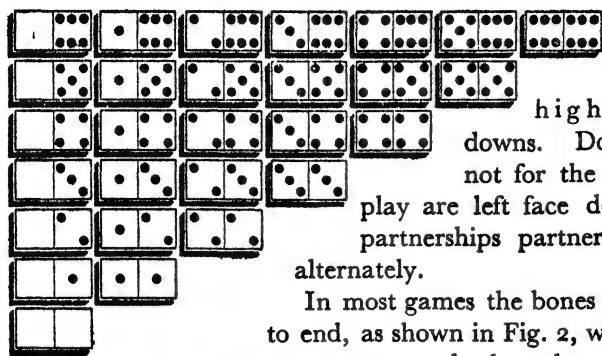
"Hops!" (one of the many terms signifying a winning shot); double 13 will give it you; if you get the single you are "split" (or "cracked"), with two darts left and 13 to make; it can be done in a number of ways, of course (1 + dbl. 6, 5 + dbl. 4, etc.); but the strategic player who is not, perhaps, so sure of himself as he is of the next man on his side may, in an important match and if the state of the game allows, aim at reducing the 26 to 16, so that if his partner splits the double 8, he has double 4 to go for, and if he splits *that*, double 2—giving him a good chance with each of his three darts.

There are many queer terms used by Dartsmen; and their correct use is almost as important as correct play! Some of them we have given and explained. Here are others: "Whitewashed!"—beaten before you have scored your opening double. "Dry-wipe", a game in which two legs are won straight off. For some unknown reason the left-hand half of the board is called "the married man's side". "You've been!" is a reminder to a player that he's "bust". When you are told that you are "In the Wilderness" you will know that 99 is wanted. "Up in Annie's room!" is a call for double 1, and "Madhouse!" for 3 (1 + dbl. 1).

DOMINOES

DOMINOES is a round game played by any number from two to six with twenty-eight oblong pieces ("bones"), as illustrated in Fig. 1, the set comprising seven suits, namely, the Blank, and the 1, 2, 3, 4, 5, and 6. Except for the "doubles" (those whose halves have the same number of pips) each bone is in two suits, making seven in each.

The set is shuffled face downwards as a preliminary to play; bones to the given number are then drawn, unseen, by each player, who arranges them so that no other can see their faces. In all games for two, and in some others, two bones are left unturned; play is alternate for two players, and proceeds clockwise when there are more; a domino, once played, cannot be recalled, and if one not playable under the rules has been placed, the defaulter loses that round. In most of the many games the start of the first hand is settled by drawing (highest "downs"), the start during that game thereafter going in turns; sometimes, how-



1. *Dominoes: the seven suits.*

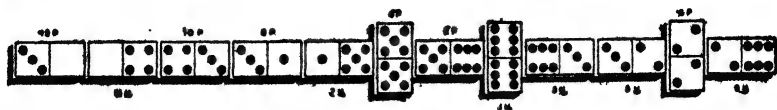
ever, holder of highest double, or highest domino, downs. Dominoes not, or not for the time being, in play are left face downwards. In partnerships partners sit and play alternately.

In most games the bones are placed end to end, as shown in Fig. 2, with the doubles crossways; and the player must follow suit—that is, place at either end of the domino, or line, already played another of an exposed suit; in Fig. 2, for instance, a 3 must be played at the one end and a 6 at the other. When a player becomes “blocked” and cannot “go”, his opponent continues until the other player can come in, or until he himself is blocked or has got rid of all his bones; and the hand is over either (a) when one player is “out” or (b) when neither can go, the point for game going in the first case to the player running out, and in the second to him whose remaining dominoes total the lower number of pips—though in some circles the winner is the player holding the lowest domino, double-blank counting below 1-blank.

“Fives and Threes” and the “Block Game” are, perhaps, the most popular, so we will explain these first; though “Matador”, played on rather different lines, is preferred by some.

FIVES AND THREES

Object: To get multiples of 5 or 3 as the combined total of pips at each end, each multiple counting 1 point. Thus, Messrs. Havers and Pilbeam in the game illustrated in Fig. 2 (which is scored to show the order and player of each domino) drew—Havers: 6/6, 6/3, 6/2, 5/1, 4/1, 4/0, and 3/2, and Pilbeam: 6/5, 5/5, 4/3, 4/2, 3/1, 3/0, and 2/2; Havers went down with 6/6, scoring 4 for it (4 3's); Pilbeam, having no choice, plays his 6/5 (no score), and Havers has to decide between 6/3, 6/2, and 5/1 as his reply; he can't score with any of them, so he plays the 6/3—partly because it is his heaviest, but also because he holds



2. *A typical game of Fives and Threes in progress.*

two other 3's, thereby diminishing his opponent's possible holding. Pilbeam can now play his 3/4 (scoring 3 for 3 3's), his 3/1 (2), or 3/0 (1), but he prefers to discard his double-5—unfortunately giving Havers another 4 for his 3/2; Pilbeam can't score this time, so plays his 2/2, and the game proceeds—5/1 (scoring 1), 1/3 (Pilbeam not noticing that he could have scored with his 2/4); 2/6 (3), 3/4 (2); 4/0 (2), 0/3 (3); now, in the "short" game, Havers "knocks" because he can't go, Pilbeam does the same; they have the show-down, and Havers adds 1 to his score, making it 15, because his holding is 5 pips to the 6 held by Pilbeam—who played very badly and scarcely deserved the 5 points he scored. In the "long" game Havers would have drawn from stock until he had found a bone he cared to play, and the hand would have proceeded as before.

The game is usually for 60 or 120 points—once, or twice, round the cribbage-board, which, if one is available, as it will generally be, affords a convenient means of keeping the score in a game of dominoes; when it is one-against-one 7 bones are drawn originally, and in partnerships 5.

THE BLOCK GAME

THIS is even simpler, for there is no scoring during play, which is the same. When one player is blocked, his opponent can call for a show-down or, if he can do so and thinks it to his advantage, play on; the hand also ends when either opponent runs out. In play each gets rid of his heaviest pieces while trying to block the other, for the winner scores the combined total of pips remaining in both hands. Game is usually for 120, but may be for a stated number of rounds.

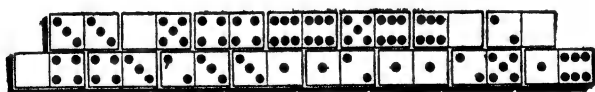
For the Block Game and its variants the best procedure usually is: (1) keep both ends open to allow of your going next time; (2) play heavy bones first and try to keep end numbers the same as those of which you hold most; (3) note what your opponent is short of, and play accordingly; (4) if he can't go at one end you

play at the other as long as you can; and (5) watch throughout the numbers played, calculating which are left, and be careful not to block yourself.

MATADOR

MOST GAMES are variants or extensions of the foregoing, and of the few that are not Matador is the most popular. Here, instead of following suit, one places against an end-bone a bone the number on one half of which added to the end-bone's number makes 7; thus, with 4 at one end and 1 at the other, only a 3 (to the 4) or 6 (to the 1) are playable *or* (and this is important) a "matador", *i.e.*, the double-blank or one of the three bones with 7 pips—6/1, 5/2, and 4/3—and these may be played to any suit and with either end out, and are the only bones playable to a blank. It is usually played by two, who draw 7 bones each; the highest double has the down, and once this is played either may draw, in his turn, from stock till the last two, and when blocked *must* draw (again to the last two) until he has a playable bone; when he has finished drawing he must play if he can; when he can't, the turn passes to his opponent and the game proceeds until either one is out or there is an inextricable block, when the scores are totalled as in the Block Game, 120 usually being game.

Matador further differs from those above in that the bones, doubles and all, are placed side by side, as shown in Fig. 3. In



3. *Matador in progress : here the bones are placed side by side.*

the game illustrated all the matadors, except double-blank, have been played, and 1 or matador is called for; 0/0, 1/0, 1/4, and 1/5 are still unplayed (and two or more of these may be in the "dump" if not in the hand you hold); playing the 1/0, or the matador, to the 6 end will block at once, forcing the opponent to draw the whole dump except the two "sleepers"; had there still been a matador left, the player able to do so would have to consider whether it would better pay him to block or to leave the game open by playing double-blank to the blank.

TABLE TENNIS

TABLE tennis is almost lawn-tennis played on a table. The table is square-cornered and 9 feet by 5, its surface $2\frac{1}{2}$ feet above the floor; and the net, 6 feet long with its top edge 6 inches above the surface, divides it into two equal courts. The racket is usually of rubber-covered wood, some 7 to $7\frac{1}{2}$ inches long and 6 to $6\frac{1}{2}$ broad, with much-rounded corners and a thickish 5- or 6-inch handle, and about $5\frac{1}{2}$ ounces in weight. The balls are of light-coloured celluloid, from $4\frac{1}{2}$ to $4\frac{3}{4}$ inches round, about a dozen weighing a trifle over 1 ounce.

The players toss, and the winner may (1) elect to be "server" or "striker-out", in which case the loser has the choice of ends, (2) choose the end, when the loser has the choice between serving and striking-out. A match is "best out of five games", a game consisting of 21 points, unless the score becomes "20 all", when it continues until one player, or side, is 2 points ahead.

Play begins by the server releasing the ball from his hand and then striking it with his racket so that it first touches his own court and then, passing over or round the net, touches the striker's. In serving, the ball must be struck from behind the end of the table and within the limits of its breadth, and no finger-spin of any kind is permissible. The ball must be returned by the striker-out after it has bounced once only on his court, and play continues thus between the two until one loses a point by failing to make a good return. At each fifth point scored, no matter by whom, the server becomes striker-out and the striker-out server, but after "20 all" this change takes place at each point scored.

A "let" occurs (no score being made and the stroke replayed) when a served ball touches the net or its supports before striking the court beyond. A point is lost by either player who (1) fails to make a correct service or return; (2) touches, or allows his racket, clothing, etc., to touch, the net or move the table, or whose free hand touches the table, while play is proceeding, and (3) strikes or is struck by a ball in play before it has bounced in and has passed the limits of his court—which, *inter alia*, bars volleying. In such circumstances the ball ceases to be in play.

If, when serving, the player misses the ball, he loses a point. If the racket leaves the player's hand *after* he has struck the ball, and if it does not strike the net while the ball is in play, it is a good return. A ball striking the edge of the table is still in play.



Picnic and Garden Games

THE joy of a picnic or a garden party is its informal friendliness. We want nothing stiff or formal, but that does not mean that we should leave things to chance. The wise director will have thought out some happy activity for everybody.

Here are some suggestions which may be found helpful.

ROUNDERS

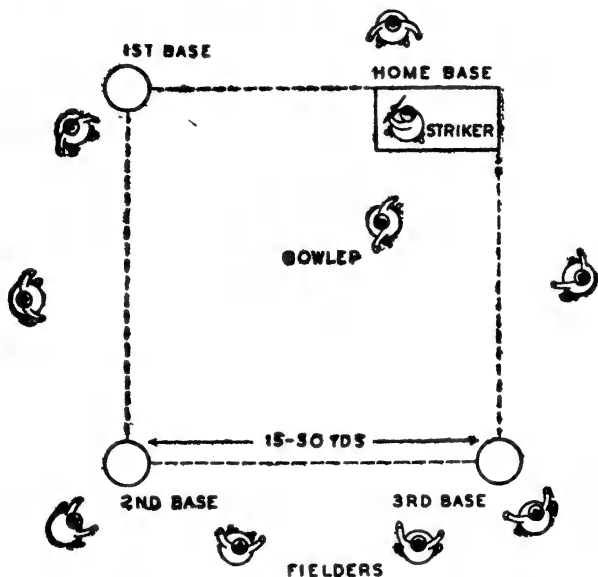
ROUNDERS is one of the most popular of picnic games. It can be played with any number of players, in reason, and the rabbits can get almost as much fun out of it as the tigers. Other advantages are that it can be improvised with no other apparatus than a tennis ball, and it can be played almost as well on a small piece of ground as on a large one.

Four bases are marked out at the corners of a square. The sides of the square may be 30 yards long, or less; 15 yards is usually long enough. The home base may be marked out as a space 8 feet by 4 feet; the other bases may be circles 3 feet in diameter, or they may simply be marked with cricket stumps or stones. The bowler's position is marked 12 feet from the home base.

The game is played by two sides. The in-side go to the home base. The out-side take up fielding positions as shown in the illustration overleaf: the bowler at his base, at least one behind the home base, one near each of the bases, and the others farther out.

In throwing the ball the bowler must not raise his arm above the waist. Each striker is allowed three balls; if he does not like the first two he can refuse to strike, but he must run at the third ball whether he hits it or not. A ball does not count if it is lower than the waist or higher than the head.

A small bat may be used for striking, and dropped when the striker runs, or the ball may be hit with the hand. The striker



Plan of the field showing position of players.

runs to the first base. When the next striker hits the ball he must run to the second base, and so on.

A player is out: (i) if the ball which he strikes is caught before touching the ground; (ii) if he is hit with the ball when running between the bases. When three players have been put out the innings is ended, and the sides change places.

Any number of innings may be played. A point is scored for each rounder completed by a player, touching each base in turn.

PRISONERS' BASE

THIS is a lively game, with plenty of opportunities for the alert and vigorous. As the less alert provide these opportunities, it is a game for all, particularly suitable for large mixed gatherings.

There are several forms of the game, of which the following is probably the simplest. The game is played by two teams; it is best not to have fewer than six in a team, but there may be many more than this number.

A tree or post is chosen as the prison. The capturing team close their eyes and count fifty, whilst the other team run off in all directions. As soon as the fifty is up the capturing team chase the others.

A capture is made when one of the chasers touches one of the chased. The captive must go back quickly and quietly with his captor. When he reaches the prison he must touch the tree with one hand. The next prisoner takes the hand of the first prisoner, and so on till there may be a string of prisoners stretching out from the prison.

The fun really begins when there are several prisoners. Not more than two guards may be left with the prisoners. Any member of the chased team can set the prisoners free if he can elude the guards and touch the outermost prisoner. As he does so he shouts, "I release all." The prisoners can help in the escape by stretching out toward the releaser.

When all the chased team have been captured, the two sides change rôles.

It is usually good policy for several of the chasers to concentrate on tracking down the swiftest and most agile of the other team. The remainder are then easy to capture. On the other hand, several of these may free important captives by rushing in together and sacrificing themselves for the common good.

CRAZY SPORTS

ALL KINDS of odd sports may be included in this competition, the odder they are the better. Here are some suggestions.

Egg-and-Spoon Race. This is a very amusing variant of the usual egg-and-spoon race. It is better to use small potatoes and not eggs (not even the hard-boiled kind!). Each competitor has a dessert spoon,



Getting rid of their inhibitions.

which he holds between his teeth. On the word "Go" each competitor gets down on his knees and picks up his potato with the spoon. He then runs with it to the winning post 10 yards away. If the "egg" falls off he must scope it up again as before, without touching it with his hands.

The efforts of competitors to secure the potatoes and run quickly and carefully with them, provide plenty of fun.



Some wheelbarrows creak!

Wheelbarrow Race. In this race one competitor in each pair runs on his hands, whilst the other holds him by his ankles. The ankle hold is the most important rule to be observed. The course should be not more than 30 yards.

Backward Race. People sometimes perform the oddest antics when trying to run backward, especially when they try to do it in a hurry. Twenty yards is long enough for the race. Looking over the shoulder is not permitted.

As a variant the race may be run on all fours.

Climbing the Plank. One or more stout planks are needed for this sport. The planks are firmly fixed in a vertical, or nearly vertical, position. They may be fixed against trees or against a wall; there should be plenty of room for the fingers at the back. The sport is to walk up the plank, holding on with the hands. Some people make really comical attempts, and others succeed in climbing the planks with ease—which is exactly what we want.

And very good training it is for prospective cat-burglars and the watchful sleuths who pursue and capture them.



Flies love it.

The Flowerpot Race. Each competitor is provided with two flowerpots. At the word "Go" he stands on the pots, bends down and grasps them with his hands, and runs or staggers along on the pots. If a competitor falls he must put the pot which is in front in a line



A race for the youthful.

with the other before ing and starting off again.

If you like you can make this a parents' race, and in that case the youngsters must help their elders to move the flowerpots.

This is a really funny and exciting race. 4½-inch or 5-inch pots are suitable sizes.



But even parents can play with some assistance.

Balancing Race. Each competitor stands with arms stretched out sideways. The backs of the hands are upward. An attendant puts a small potato on the back of each hand. Competitors run to a line 15 or 20 yards away. If anyone drops a potato he must go back to the start and have the potatoes replaced before trying once more. The first to cross the line with both potatoes in place is the winner.

The Three-legged Race. Don't omit this old-timer from your picnic games. You need only a handkerchief or scarf to tie together a couple of legs and so form two people into a three-legged team.

The Sack Race. The sack race is always fun. See that the sack comes well above the waist. An interesting variation is to run it in pairs, an arm of a young man being linked to an arm of a young woman—always a popular notion.



Form counts before style.

Mixed Relay. There may be any number of competitors in each team. Each competitor is given his instructions just before he starts off. The first two from each team may run three-legged; they can be ready before the race starts. Others may have to hop on one foot, hop on both feet, hop skip and jump round the course, run on all fours, run in pairs as in a wheelbarrow race, walk, stride, or run backwards; the last member of each team may do a plain run to finish the race.

Bucket Tennis. This sport is as good as it is simple. A bucket is tipped up so that it is tilted at an angle of about 30°. Tennis balls are thrown into the bucket from a point 6 yards away. Each competitor is allowed six balls, and scores a point for each ball that remains in the bucket at the end of his turn.

TILTING TOURNAMENT

THIS is a pickaback sport. We need strong "horses" and light, agile riders. Each rider (or knight) is provided with a lance—a thin bamboo cane 5 or 6 feet long.

Rings are hung from branches of trees (or in some other way); they should be 4 or 5 inches across, and should hang 6 feet from the ground.

A herald announces the terms of the tournament: horses must trot steadily down the course and may not stop. The object of each knight is to get his lance through the ring as he passes. If he gets it through he stops his horse with a "Whoa!" Three courses are run, and if necessary a tie may be decided by running a further course or courses. The winner is the knight who lances the ring most often.

This game usually provides a comic horse and rider who are a good foil to the more serious competitors.

CLOCK GOLF

THE ONLY apparatus required is: a tin can of about 4 inches in diameter, and one or more golf clubs (putters) and golf balls.

The game may be played on a piece of level ground anything up to 20 yards square. The ground should be rolled and the grass cut, but it need not be too carefully or fully prepared.



This team means business—a good game for a picnic.



Dad thinks Mother is not so "hot", but she knows better.

To prepare the ground, sink a tin can in the middle of the piece of lawn and flush with the surface. Fix a stick in the hole, tie a string to it, and draw a circle round the hole with the string as radius.

Mark out twelve positions on the circumference of the circle; they should be evenly spaced and numbered 1 to 12 like the hours on a clock. The object is to hole the ball from each position in turn, taking as few strokes as possible.

rwl

DECK TENNIS

YOU DON'T need a ship's deck for this game. A piece of lawn a little larger than the dimensions given (about 20 ft. by 10 ft. and smooth enough to run upon without trip) and golf mown will do. Mark out the makings of a Deck Tennis court. Mark the ground area with some whitewash, and erect a couple of poles with a light net the top of which should be 5 feet fully prepared. This team

not be more than a couple of feet deep—a rope from post to post at the required height will serve very well.

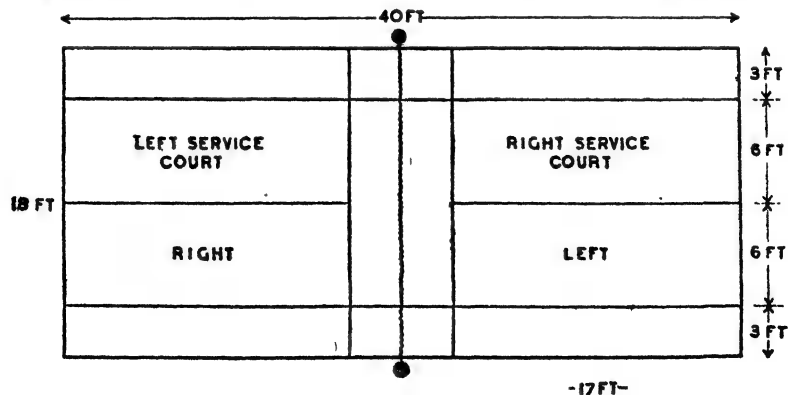
The game is like tennis, except that you use a ring instead of a ball and you catch and throw with your hand instead of smiting with a racquet. A rubber ring 6 inches across, or a ring of spliced manila rope of the same diameter, is all the equipment necessary.

Serve as in tennis from behind the base line of the right and left service courts alternately, and serve over the net into your opponent's court diagonally opposite. The serve is underhand, and the ring must rise 6 inches as it flies—in fact, this is true of every throw in the game. If you fail to send your serve over the net into the right section of your opponent's court, you lose the point.

The receiver must catch the ring and return it fairly. He must try, of course, to throw it back in such a way as to make it hard for his opponent to catch and return it to him, but juggling or feinting with the ring is not permitted. The player who fails to return the ring loses the point unless, of course, the ring falls outside the court, in which case the thrower loses.

In singles (one a side) the service courts only are used; in doubles (two a side) the extra 3 feet or "tramlines" on either side are included for play.

Score as in tennis. The opponents start as "Love-all". Then, points scored bring 15, 30, 40, game. The server's score is always given first: thus two points for server and none for opponent is "30-love". Two points for server and three for opponent is



The lay-out of your Deck Tennis court.

"30-40". "40-all", when it occurs, is called "deuce", and thereafter the side to win must gain two points in succession to win the game. If it gains one, the score is "'vantage in" when the server gained the point; "'vantage out" if his opponent gained it. But if the gainer of this point loses the next, the score is once more "deuce". And so on until two successive points have been won after deuce.

Deck Tennis is a good, hard game, affording admirable exercise to people who have little space to spare in their gardens.

CRAZY GOLF

THIS GAME requires more preparation, but it is well worth the trouble, and can be played on much rougher ground than is necessary for Clock Golf. It can be just as amusing to the spectators as to the competitors—so everyone can be happy.

A miniature course may be laid out on the most uneven piece of ground that is available, and if you have a piece of rough ground in your garden you can make your own course by following the directions given here.

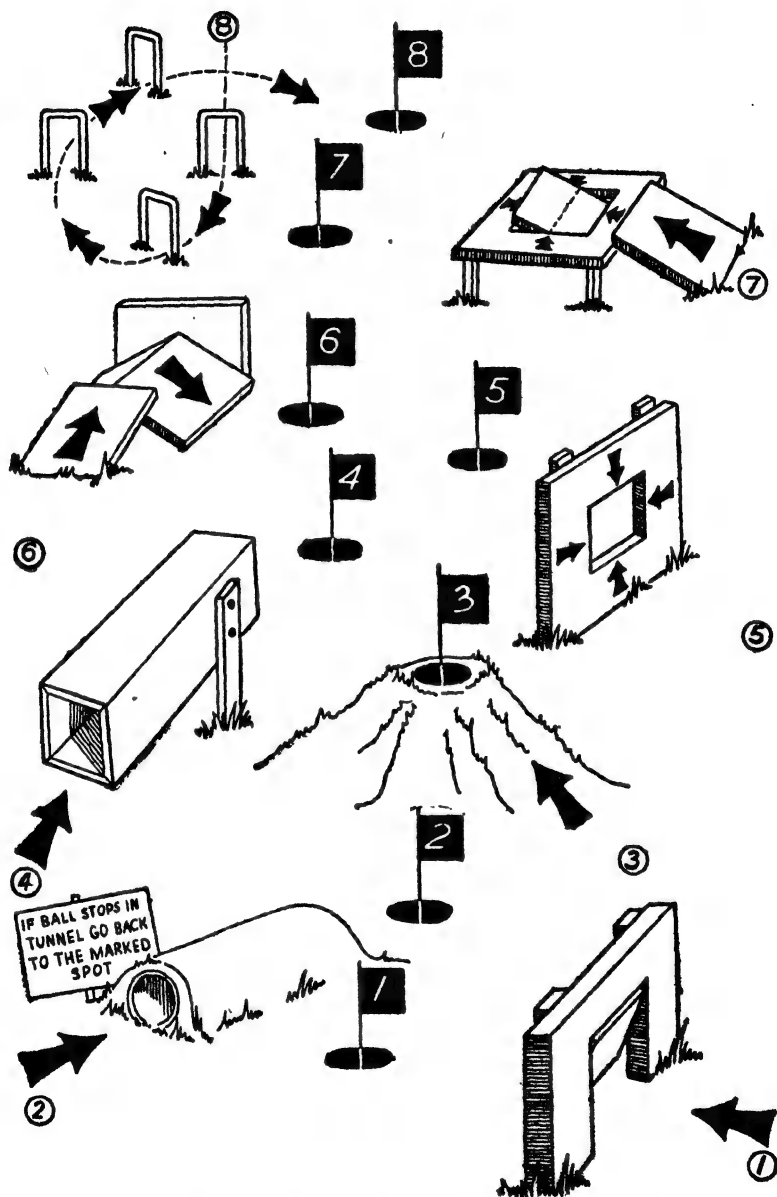
Care should be taken that the fairways do not interfere with one another. The holes should be numbered, and, where necessary, arrows used to show the direction.

Much ingenuity may be shown in arranging hazards. Here are suggestions for a few of them which are not unduly difficult to set up.

1. *The Portal.* Cut out from a board a 5-inch square with one side along the edge of the board. Fix a door over this space, so that it hangs down and opens backward. Nail two small stakes to the board so that they can be used to fix it upright. Place an arrow pointing through the door.

2. *The Tunnel.* Get a piece of 4-inch drain-pipe about a foot long. Fix it in place with earth along the sides, well stamped down. Place an arrow pointing through the tunnel. Put a notice beside it: "If ball stops in tunnel go back to the marked spot." The spot may be a yard behind and a little to one side.

3. *The Volcano.* Make a conical mound of earth sloping up at about 30°. Stamp the earth well down and level the top



Anyone can make a Crazy Golf Course ; here are some ideas.

(C.H.E.)

so that there is a flat space about 6 inches across. Sink the hole in the middle of this space. Cover the mound with neatly cut turf.

4. *The Slope-up.* Get four pieces of board about 4 feet long and 4 inches wide. Make these four pieces into a long pipe or tunnel. Use stakes to fix it, so that one end is on the ground and the other end raised about 8 inches. Place an arrow to point up through the tunnel.

5. *The Bull's Eye.* In the middle of a board cut out a 3-inch square. It should be 2 inches up from what will be the lower edge. Nail two small stakes to the board and use them to fix the board upright. Draw arrows pointing to the hole—through which you must contrive to play the ball—from all four sides.

6. *Two Ways Out.* Fix two boards so that they slope up to a line at 30°. Fix a board at the back so that it rises about 4 inches above the top. Fix another board to slope down in front. The top of this board should be just on a level with the ridge where the other two join. Draw arrows pointing up the board in front and down the board to the right.

7. *The Sink.* This needs a little more construction. In the middle of an 8-inch square of wood cut out a 4-inch square. Short lengths of wood may be used to strengthen the large square across the grain. Cut out a square of wood to fit the hole loosely. Near the middle of two opposite sides of the small square fix small steel eyes. Nails may be put through these and driven into the wood used for strengthening, so that the other surface is flush with the large square. Put two small hooks in the same surface as the steel eyes. Fix a weight to them, so that the door swings level, but opens on one side if a golf ball is placed on it. Fix a board so that it slopes up at one side of the square, and use small struts to hold the square level at a height of 6 inches. Draw arrows pointing up the slope, and in towards the door.

8. *The Croquet Ring.* Fix four croquet hoops straddling a circle and evenly spaced round it. Draw arrows through the hoops in turn to show the direction in which you play.

OPEN-AIR TREASURE HUNT

THE GARDEN is an ideal place for a treasure hunt. Twelve or more hiding-places are chosen, and in each a clue is given to the next. In the twelfth spot a small prize is hidden. Before putting out the clues it is a good plan to number the spots. Each clue is, of course, placed one spot back. The first clue is given at the start, the second clue is in the first hiding-place, and so on.

The secret of a successful treasure hunt lies in the choice of clues and hiding-places. If the clues are too obvious, the hunt degenerates into a mere scamper. Here are some suggestions to indicate the kinds of possibilities.



A likely spot for a

1. *Drahcro eht ni eert a no pu teef xis dnuof eb lliw eulc dnoce eht.*

Each competitor is given this clue on a slip of paper. It is, of course, to be read backwards. This clue will have the effect of spreading out the competitors, since some will take longer than others to find the solution.

2. *Search the Summer-house.*

This clue is fixed in a hidden spot on a tree exactly 6 feet up.

3. *Under a Stone by the Big Pond.*

This clue may be fixed under a seat in the summer-house. Competitors should be able to read it without moving it.

4. *A Flower-pot in a Distant Corner.*

Under a stone by the pond.

5. *Twenty Paces on from the Foot of the Steps. Search the Fence to the Right.*

This is hidden in a flower-pot in one corner at the bottom of the garden.

6. *The Door of the Potting-shed.*

This may be hidden at the bottom of one of the fences indicated in the last clue.

7. *Search for an Anagram of: "Danger Eats".*

Pin this clue on the inside of the door of the potting-shed.

8. *Where Path Joins Path Look North.*

The anagram of "garden seat" may be pinned at one end of the seat in a hidden place.

9. *Search the Rock Garden but do not Touch.*

Choose a spot which can only be seen by looking in a direction indicated in the last clue.

10. *Will Treasure Found be a Behind on Box of One Window the Sills.*

This clue may be hidden in the rockery in a place where careful search will reveal it without touching anything. The words are read in pairs, second word first.

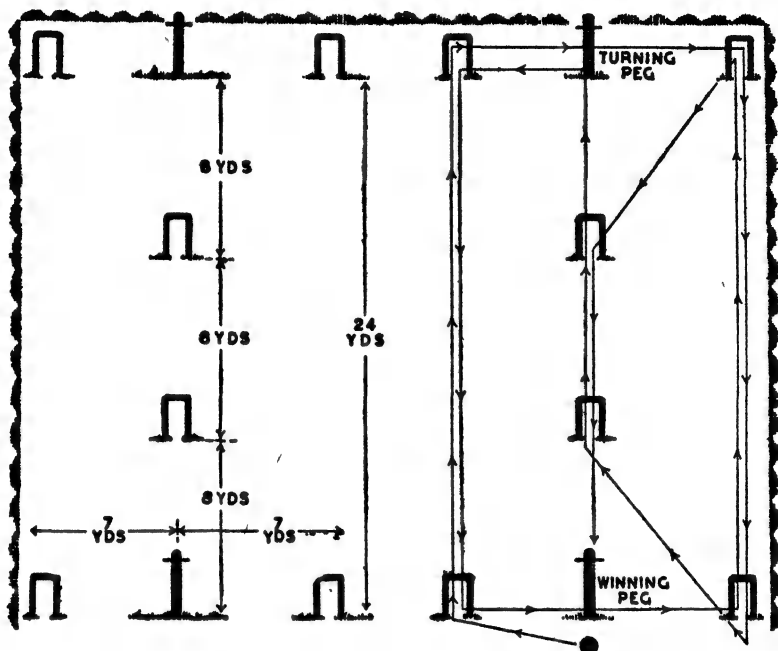
CROQUET

CROQUET SUGGESTS sunny afternoons and leisure. One of its great advantages is that it can be played with any degree of skill and vigour, so that it is a game for all.

The diagram shows the arrangement of the hoops and pegs. It also gives the distances apart. If the lawn is not big enough for a full-size set-out, the distances may be reduced in proportion. There should be 8 yards between the hoops and the boundary, but most of this distance may have to be sacrificed.

The arrows show the sequence in which the hoops and pegs are taken. The object of each player is to go through the hoops and hit the pegs in this order. The player stands with feet apart and the mallet, held with both hands, between them. He is entitled to a second stroke: (i) every time he goes through the hoop or hits the peg, next in order; (ii) if his ball hits the ball of another player (makes a *roquet*). In the latter case he must place his own ball in contact with that which has been hit, and he must hit his own ball so as to move both balls. (This is called *making croquet*.) He then has another stroke. He may go for another ball or for the next hoop in order. He may, however, roquet each ball once only during a turn, unless he goes through his hoop or hits his peg, in which case all the balls are once more available. In making the croquet a player may place his foot on his own ball, and thus drive his opponent's ball away whilst leaving his own in the same spot. A roquet may not be made until a player has gone through the first hoop.

The game may be played individually or in teams. The latter is the better game, since it allows more room for strategy—getting



(Left) Plan of Croquet Lawn giving lengths.

(Right) Plan showing direction of play.

the balls out of the way of the next player, and leaving them in positions to help the partner who will play next but one.

Great skill may be shown in croquetting. The ball may be placed and struck so that the two balls will fly off in desired directions. The simplest stroke is to hit the ball at an angle of 45° to the line joining the centres. This should cause the balls to fly off in directions at right angles to each other.

When a ball goes over the boundary it is replaced at the point where it runs off.

After going round the course and back and hitting the winning peg, a ball is out of play. It may be advisable to keep it in play in order to assist partner or partners. The game is won by the team which first succeeds in getting all its balls out of play at the winning peg.

Croquet is old-fashioned, but a good game. If you can beg or borrow an old set you will discover this for yourself.

GARDEN QUOITS

●
5●
4●
1●
3●
2

*On the area of a
square yard drive
in five pegs.*

THIS is a simplified form of the much more strenuous game usually played. A level piece of ground is chosen, about 7 yards long and 3 yards wide. At one end of it five stout pegs are fixed, four at the corners of a square and the other at the centre. The sides of the square may be a yard long. The pegs may be cut from a broom handle.

The throwing line is marked 5 yards from the nearest peg. It may be marked by sinking a piece of wood in the ground.

Four or six rubber rings are wanted. These rings should be from 6 to 8 inches across, and should be as heavy as possible. Rings made of $\frac{1}{4}$ -inch thick manila rope spliced together at the end are good substitutes.

As you can see, the materials for a set of Garden Quoits are easy to obtain, and the equipment simple to make. It repays the effort, and keeps you in the open air.

The score may be made in either of two ways: (i) Count one point for each ring that is thrown over a peg; (ii) use the scores shown in the diagram.

Each competitor is allowed either four or six rings, and the highest score wins.



You need little apparatus—a good standby for a summer evening.



The Children's Fun Book

Boys and girls, here is *your* section of the Home Entertainer, and a **V**ery big section it is too. You will, of course, find lots of things to occupy you in the other parts of the book—games to play and things to make and conjuring tricks to learn. But here is a book of puzzles specially made for you. Dad also may get interested in your puzzles, but if he looks like settling down for the evening, just remind him that this is a family book and that you have a right to it too.

You will find all the solutions at the end—on pages 499–512.

I. CROOK'S CODE

BELOW is a message from one thief to another about some stolen goods. Naturally they thought it safer to write in code, but we know their secret. A word of ten letters has been numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 0—one number for each letter—and wherever one of these letters occurs in the message its number has been used instead.

With this knowledge you won't find it too difficult to puzzle out the message and find the keyword.

6Ho 3075LS 750 18 7 S7Fo BoH18D 6Ho
34565716 18 6Ho D1818G 5442.—9H75L10.

2. HOW MUCH ?

FROM THE three clues given you have to find out what the sum of money is. You may think this is a difficult problem, but it's not. A little careful thought will soon put you on the right track.

Here are the clues :

1. The sum of money is an exact number of half-crowns.
2. The number of pence is greater than the number of pounds.
3. If you add the number of pounds to the number of pence, it will give you the number of shillings.

3. ANAGRAMS

DO YOU know what an anagram is? If we take the letters of the word EACH, and shuffle them up, we get the word ACHE. ACHE, then, is an anagram of EACH.

Here is a simple problem for you to solve. In each case the first clue stands for one word, and the second clue for the anagram of that word.

- | | |
|---------------------|-------------------------------|
| 1. Part of a play. | 1. Story. |
| 2. Domestic animal. | 2. Behind time. |
| 1. Fruit. | 1. Loud noise. |
| 2. Not expensive. | 2. Seen at a railway station. |

There will be other, and more difficult, anagram puzzles later on, so look out for them.

4. SQUARE WORDS

IF YOU take the words CAT, APE, and TEA, and write them down one underneath the other like this :

C	A	T
A	P	E
T	E	A

you will see that the same three words can be read *downwards*. This is what we call a "word square".

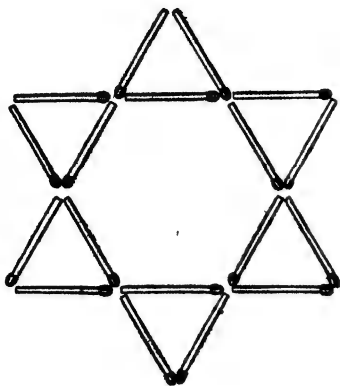
What you have to do is to make up a word square for yourself, using three-letter Christian names. Short names, such as Bob and Ted, may be used. An example is given in the *Solutions*.



5. SHADOW LAND

Do you remember all your nursery-rhyme characters? Here are six of them in silhouette. What are their names?

6. BOBBY'S STAR



BOBBY HAD been playing with some matches. He liked to form them into pretty designs, and after a time he had arranged some of them in the form of a star, like the one in the little picture.

Bobby liked this design, so he showed it to his sister Alice.

"Look at my star," he said, "there are six triangles in it."

Alice was haughty, because she was an elder sister.

"H'm. I don't think much of it," she sniffed. "And you're wrong, anyway. I can count eight triangles in it. There are two big ones as well as the little ones, silly. And it's silly to have a six-sided shape in the middle when all the rest are triangles!" And Alice tossed her head.

But Bobby wasn't beaten. He just moved two of the matches to different positions.

"Well, it's all right now," he said. "There are really only six triangles now, and all the spaces in the star are triangles."

"Think you're smart, don't you!" said Alice.

"Anyhow, it's true," said Bobby.

Which two matches do you think Bobby moved, and where do you think he moved them? If you set out the matches for yourself, perhaps you can find out what Bobby did to give the star six triangles instead of eight.

7. OFF WITH THEIR HEADS!

BELOW ARE six pairs of word-definitions. When you have found the correct word described by the first clue, take away the first letter of the word to leave the word described by the second clue. (Don't forget that *Solutions* are given on pages 499-512.)

1. Behead "intellect" and leave "show~~a~~r".
2. Behead "pleasant" and leave "something cold".
3. Behead "blow" and leave "clumsy fellow".

4. Behead "edge" and leave "command".
5. Behead "furry animal" and leave "large animal".

8. WHO DID IT?

THE TEACHER peered sternly over the top of his spectacles at the four pupils who stood in front of him.

"Which of you put this dead mouse in my desk?" he demanded, holding up the poor creature by its tail.

"I didn't do it," said William, quickly.

"It was a boy from next door," explained Pat.

"No, it wasn't," put in Dick. "It was William."

"That's not true, Dick," piped up Tommy.

If only one of the boys was not telling the truth, who put the dead mouse in teacher's desk?

9. LETTER WANTED

BY INSERTING the same letter twelve times in the lines of letters you see below, can you make a nonsense sentence of nine words?

All the words have the same initial letter.

AUCYALLYAYIMPLEIMONEEM
OMEWHATTUPIDOMETIME

10. ONE-LINE NAME

HERE is a famous name.

With the help of the line drawn through it, you can outline the lettering without once raising your pencil.

Start at one end of the straight line and, *without taking your pencil from the paper*, copy the famous name in one continuous line. You must not cross the line at any point or go over any part of it twice. See how quickly you can do it.

CHURCHILL

II. ON DUTY

			A		
	R	R	A		
P		P	P	P	
			A		
R			A		
R					

THERE WAS nothing to do in the Wardens' Post, and one or two of the men on duty were getting a little bit sleepy. The Senior Warden saw that this would never do, so he kept them wide awake with a little puzzle.

He drew on a sheet of paper the diagram shown here.

"Now," he said, handing the diagram and a pair of scissors to one of the wardens, "see if

you can cut this diagram into four pieces of the same size and shape, so that each piece bears the three letters ARP. You must cut only along the lines I have drawn."

The other warden was a smart fellow and soon saw how to do it. Could *you* do it? Just draw in pencil lines to indicate the cuts.

12. COME TO THE FAIR

EVERY CHILD will recognise this scene. It is a fairground, and the fun is in full swing. Study the picture carefully, and write down all the objects with names containing five letters. Now see if you can arrange five of these words, one underneath the other, so that the *central* letters, when read downwards, will spell the name of another of the objects shown in the picture.

13. FROM TIME TO TIME

CHANGE ONE letter in the word TIME to make another word. Then change another letter in this latter word to make a third, and so on until the fifth word contains none of the letters in TIME. Then reverse the process, using different words, so that at the eighth change you get back to TIME. All the intermediate words must be different, and no plurals are allowed.

To help you, clues are given below to the seven words formed between TIME and TIME. *Skip over the next page for the clues.*



Come to the Fair. The opposite page tells you what to do.

Here they are:

1. Volume.
2. St. Paul's Cathedral has one.
3. Unemployed man's money.
4. Little girl's toy.
5. You sometimes have to pay this when going over an old bridge.
6. Where the shopkeeper puts his takings.
7. Found in most fireplaces and in some bathrooms.

14. RIDDLE-ME-REE

MY FIRST is in Gerald but not in Billy,
 My second's in Rose but not in Milly,
 My third is in Colin but not in Don,
 My fourth is in Mabel but not in John,
 My fifth is in Alice but not in Anne,
 My sixth is in Wendy but not in Dan,
 My seventh's in Noel but not in Claude,
 My eighth is in Roger but not in Maud,
 My whole is a nursery pal you adore,
 Although he's perhaps just a fellow of straw.
 Who am I?

15. CAN YOU ADD?

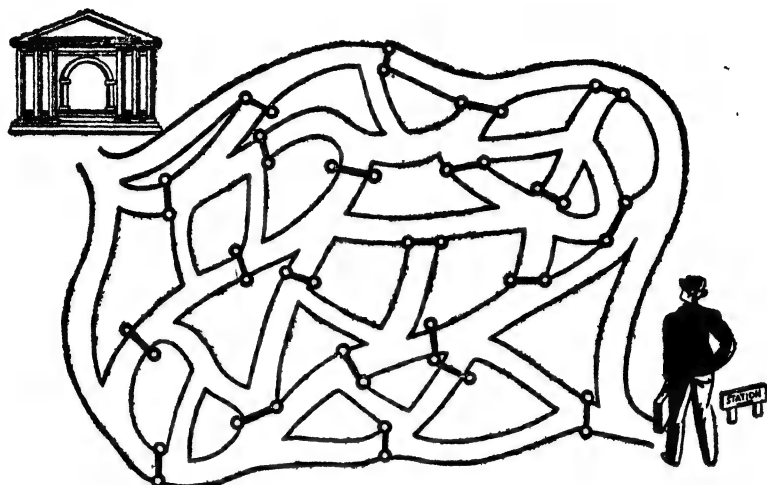
HERE is quite a simple addition sum for you. Crosses have been put instead of six of the figures, and you have to find out what those figures are. When the sum is finished it *must* contain all the digits from 1 to 9.

There are two solutions.

$$\begin{array}{r}
 \text{X} \quad \text{X} \quad 9 \\
 \text{X} \quad 1 \quad \text{X} \\
 \hline
 5 \quad \text{X} \quad \text{X}
 \end{array}$$

16. THE WELL-GUARDED TOWN

THERE'S A very keen Home Guard in this town, and they've been so thorough about blocking roads that the citizen has a problem



Can he reach the Town Hall with so many roads blocked?

before him if he wants to get from the railway station to the Town Hall. There is one way he can go, though, without climbing over any barriers. Trace a route for him on this picture-map, remembering that your pencil must not cross any lines on the way.

17. ALL ENDS

NO, THESE are not words, but just the endings of words. What you have to do is to add two letters in front of each of them and make four *real* words.

O S T Y T L A W R P E T L E E P

18. ODD MAN OUT

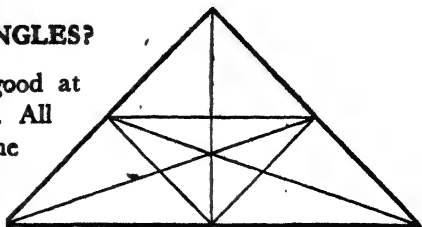
HERE ARE three groups of six words, or names. In each group, five out of the six have something in common, but the sixth is out of place with the rest.

It's up to you to spot the odd fellows.

1. Coventry, Rugby, Kenilworth, Kidderminster, Leamington, Nuneaton.
2. Greta Garbo, Basil Rathbone, Anna Neagle, Richard Greene, Vivien Leigh, Ronald Colman.
3. Sugar, Ginger, Flour, Lard, Lobster, Oyster.

19. HOW MANY TRIANGLES?

YOU DON'T have to be good at geometry to solve this puzzle. All you have to do is to count the number of triangles in the diagram. It is not so easy as it looks. The

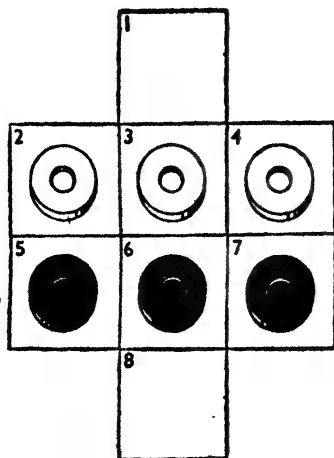


best way to tackle it is to letter all the points where lines meet or cross, and make a list of the triangles, A B C, etc.

20. HIDDEN FISH

EACH OF the four sentences below contains the hidden names of two fish. See if you can find them all.

1. Playing the bassoon is fun for you, perhaps, but it may disturb other people.
2. When he heard another ring at the door, the poor man began to shake with terror.
3. By the time the ship had docked, the captain was feeling very ill.
4. I have always considered dabbling in black magic a rather macabre amusement.



21. COUNTER MOVING

HERE is a puzzle that will keep you and your friends amused for quite a long time. Copy out the eight squares on a large scale. The squares on a draughts' board are a good size. Now place three white counters and three black counters in the positions shown. You can, of course, use silver and copper coins, or even pieces of paper marked "white" and "black".

The problem is to get the white counters where the black counters are, and the black counters where

the white counters are. Here are the rules. First you must move a white counter, then a black one, and so on, alternately. You can move in any direction—backwards, forwards, sideways, or diagonally. But you can move only one square at a time, and the square you move to must be an empty one.

See how many moves you can do it in. Then get a friend to try to do it in fewer moves.

22. HALF WRONG

LOOK AT the weird and wonderful list of words below. We are sure you have never seen any of them in a dictionary. What has happened, of course, is that the first part of each word has been linked up with a wrong second part.

Can you sort out the parts and find eight words that make sense?

BATH-STOP	FAT-NEST
BIRD'S-CHAIR	GAS-CHAIN
COLD-FLY	HOUSE-CREAM
DAISY-BAG	LONG-HEAD

23. NAME-CHANGES

ADD ONE letter to each of the Christian names below and rearrange the letters you then have. If the name given is a boy's name, the new one should be a girl's, and if you are given a girl's name, the new name should be a boy's.

- | | |
|------------|-----------|
| 1. RACHEL. | 2. ELSIE. |
| 3. ALEC. | 4. ABEL. |

24. WRONG ORDER

READ THE paragraph below, and you'll think someone's trying to play a joke on you. What has happened is that the nouns have got all mixed up. Can you sort them out so that the paragraph makes sense?

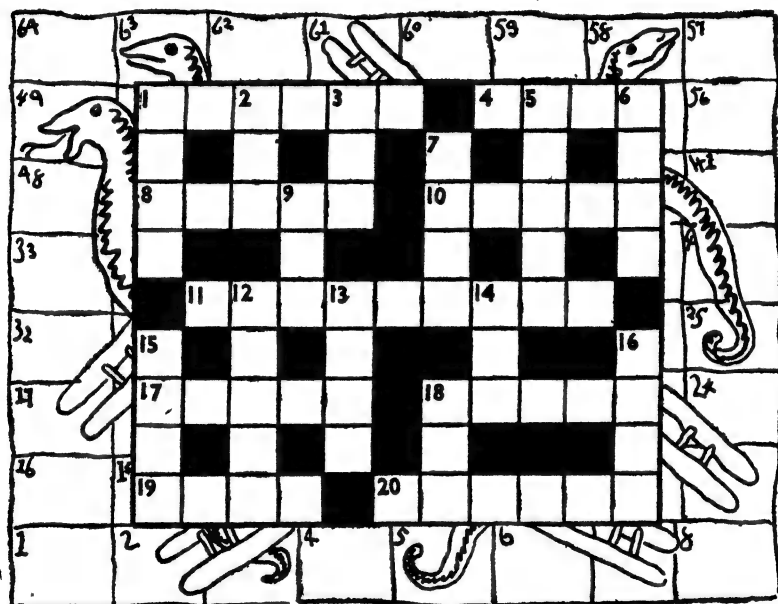
All the other words are in their right places.

The cat, with large toes on the end of her tail, walked into the desk on her hands and quickly wiped the boys with the blackboard. Then she

sat down on a dog behind her chair and opened a duster. "The room has a nose. The teacher barks," she read, waving her spectacles to attract the attention of the book.

Take pencil and paper and write the passage, missing out the nouns, but leaving spaces for them. Then make a list of the nouns and try them one by one in the empty spaces. By a process of trial and error you will discover what makes sense.

25. A "GAMES" CROSSWORD



Clues Across

1. Outdoor game played with curved sticks.
4. Flows back, as the tide.
8. Faithful to King and country.
10. You may sit in this sort of stand at a football match.
11. Indoor game played with a cue.
17. Totalled.
18. Groups of players.
19. You may have one under the mistletoe.
20. Game played on a court.

Clues Down

1. & 15. Position in the football field.
2. Weep.
5. Long snake-like fish.
5. On which this puzzle is drawn.
6. Team.
7. Indian city near which the Taj Mahal stands.
9. Shoemaking tool.
12. River of Asia flowing to the Arabian sea.
13. Table game.
14. Part of a fish.
15. See 1 Down.
16. Enquiries.
18. Drawn game.

26. ARE YOU CLEVER?

THERE ARE six easy problems below. The real test is to see how quickly you can answer them. The *answers* must, of course, be written down.

To answer them all in less than 5 minutes is Excellent. From 5 to 7 minutes is Very Good. And from 7 to 10 minutes is Good.

1. How many twopenny-halfpenny stamps can you get for one shilling and eightpence?
2. Name five boys' Christian names beginning with "G".
3. Which of these adds up to most: one threepenny-bit, two shillings and a florin; or, two threepenny-bits, one shilling and a half-crown?
4. Name five girls' Christian names beginning with "M".
5. Bingham is six miles from Bangham. How long will it take you altogether if you walk from Bingham to Bangham at five miles an hour, and back from Bangham to Bingham at four miles an hour?
6. Name six words ending with the letter "A".

27. CHESTNUTS

"HOW MANY conkers have you got?" asked Father, one day.

"Well," said Tommy, who was rather good at arithmetic, "if Harry gives me four, he'll then have only half as many as Jack.

3. Country of the Middle East in which you find our troops.
4. Two Scottish and two English rivers have this name.
5. Short name for the capital of Brazil.
6. Great river of West Africa.
7. South American country.
8. Capital of Rumania.

29. ONE LETTER ONLY

THERE ARE many ways of turning these five-letter words into six-letter words. "Hated", for instance, becomes "heated" if you insert an "E". What you have to do is to change them by inserting the *same* letter in all the words.

HATED

DEPOT

FIGHT

GOATS

HEATH

SPAIN

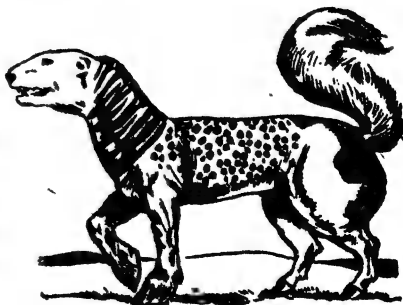
30. LOSING THEIR TAILS

IN THIS puzzle you have to take the tails from four animals—some are fierce, so you'll have to be careful! The first clue in each pair below refers to an animal, and the other to the word you get when you take away the last letter of the animal's name. For instance, by taking the last letter from "sow" you get "so". Now try these:

1. Take away a household animal's tail and leave "perform".
2. Take away a humped animal's tail and leave "approached".
3. Take away a forest animal's tail and leave the name of a river.
4. Take away the tail of a sort of pig and leave "wrap".

31. WHAT IS IT?

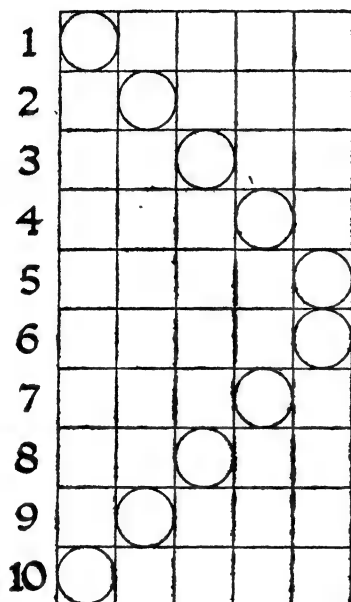
IF, ONE day, you went to the Zoo, and saw this strange animal striding up and down in a cage; you just wouldn't believe your own eyes. And you would be quite right not to. What has happened is that our artist could not make up



What is it, indeed?

his mind which animal he wanted to draw, and so he mixed six of them up together.

Can you name the six?



32. CHARACTER BUILDING

ARE YOU good at anagrams? If so, you should find this puzzle quite easy. Below you will see a list of words numbered from 1 to 10. What you have to do is to find an anagram for No. 1, and write it, opposite No. 1, in the spaces provided. Do this with all the other words.

If you have made no mistakes, you will see that the letters in the circles, when read downwards, give you the name of a film character (two words) you have all seen many times on the screen.

1. Armed; 2. Shore; 3. Caned;
4. Plead; 5. Wells; 6. Broad; 7.
Sidle; 8. Strut; 9. Corns; 10. Skill.

33. A FISHY PROBLEM

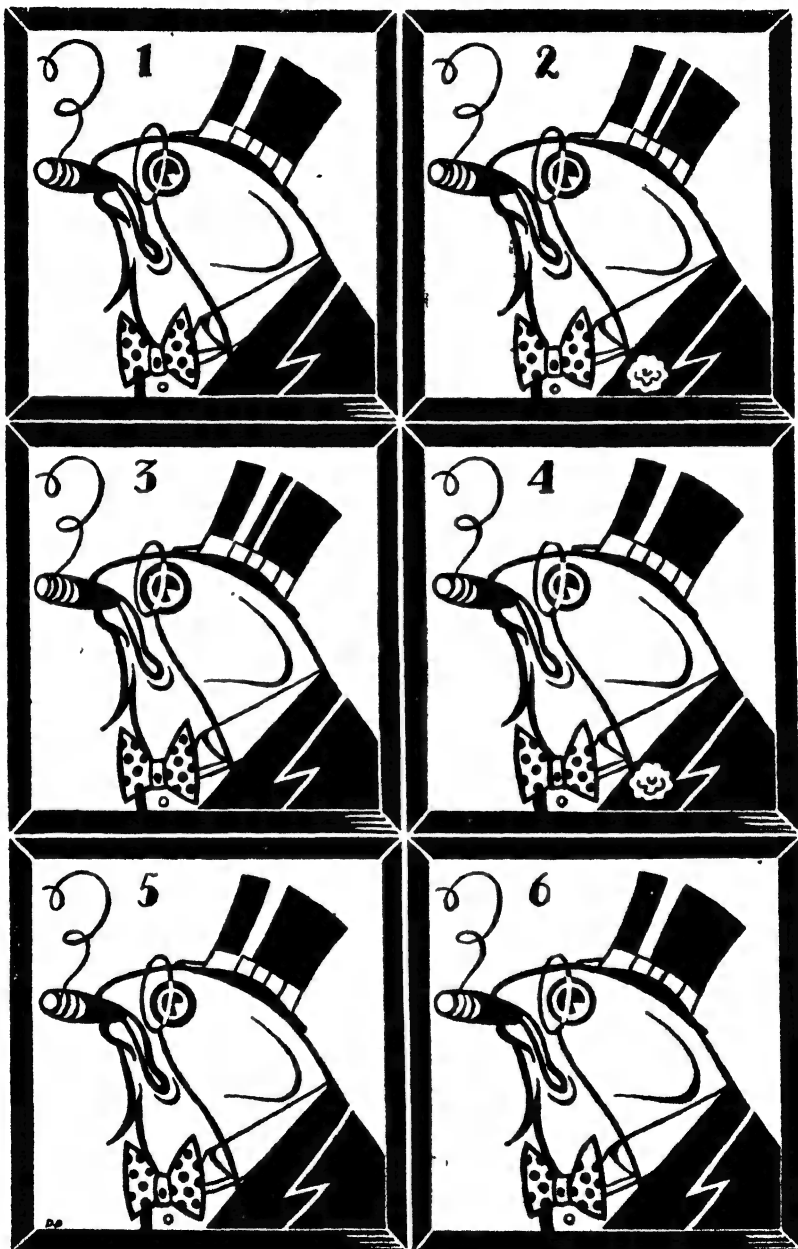
MEET THE Cod family. Don't they all look alike? That's because they're just poor fish. But if you think there's no difference at all, you're mistaken. As a matter of fact, only *two* of them are exactly alike. Look at them closely and see if you can discover the twins.

34. GET-TOGETHER

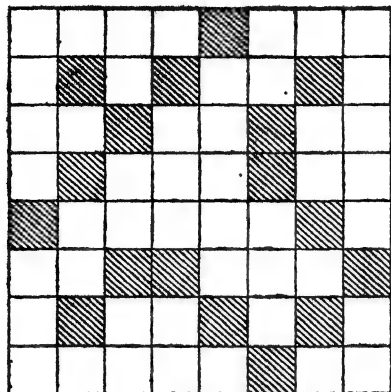
A WAR AGE HEAR ROY SAY DISC LIST DEN OUR

ABOVE ARE ten short words that do not appear, at first sight, to have much connection with one another. If you think for a moment, though, you will see that these ten little words can be formed into groups of two or three to form four longer words.

Can you discover the four longer words that can be made?



Here is the Cod Family. Which of them are the twins?



35. SQUARE DIVISION

THE LARGE square given here measures eight small squares in each direction. Can you, with your pencil, draw the lines that will divide the large square into eight smaller squares, so that each square contains at least one black square?

36. COLOUR SCHEME

TO EACH of the words in capitals below add the name of a colour and re-arrange the letters you then have to form the word described by the clue.

1. ROT—commotion.
2. HAT—shortage.
3. ALLY—usually.
4. SNAG—punishment.
5. SIR—man who arranges things.

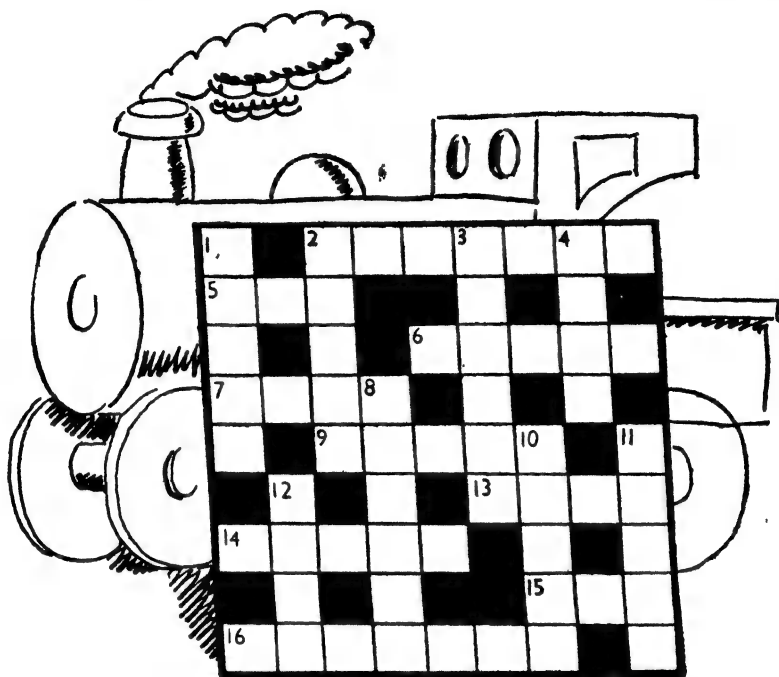
37. A "TOY" CROSSWORD

Clues Across.

2. Dolly wears them.
5. Used in a rowing-boat.
6. You boil sugar to make this.
7. Part of a railway set.
9. Come in!
13. They are whipped to make them spin.
14. It runs on lines.
15. Teddy-bear has more than one.
16. Roads in town.

Clues Down.

1. Toys popular with girls.
2. Toy that lifts things.



3. Collection of toy cups and saucers, etc.
4. Finishes.
8. Part of 14.
10. They are used for skipping.
11. Test matches are played for them.
12. Horses often do it when they run.

38. ONE DAY

PETER AND Paul were having a little chat.

"I'm glad my birthday isn't on Sunday," said Peter.

"And I'm glad mine isn't," said Paul. "All the shops are closed."

"When's your birthday?" asked Peter.

"Tomorrow," replied Paul. "When's yours?"

"The day after tomorrow," Peter told him. "Mother went

shopping this afternoon, and I think she bought me a present. She usually goes shopping on Monday or Tuesday, but Uncle Bob came, and she had to stay at home both days."

"But she couldn't have bought you a present this afternoon," said Paul; "it's early closing day."

"Oh, no, it isn't," replied Peter. "Wednesday's early closing day."

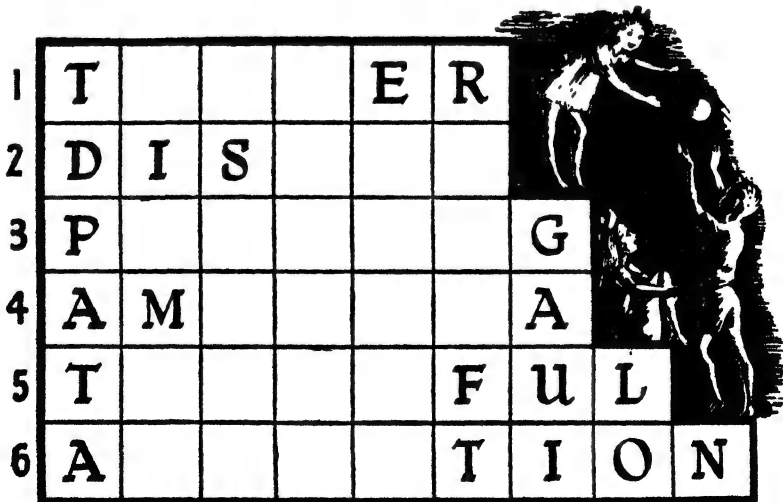
"Oh, yes, of course it is," agreed Paul.

On what day did this little chat take place?

39. BOYS AND GIRLS

HERE is a diagram in which a lot of letters are missing. There are six words altogether, and clues to them are given below. When you have guessed the words, you will find that, in every case, the missing letters spell either a boy's or a girl's first name.

1. He makes leather.
2. Fear, of a kind.
3. Examining thoroughly.
4. It's on the other side of the Atlantic.
5. What you'll be if you don't tell lies.
6. Lots of love!



40. STATION WORDS



This puzzle is based on the notices in the station scene.

HERE IS a busy scene at a railway station. As you will see, there are quite a lot of notices of different kinds. From these notices you have to pick out six six-letter words and arrange them one underneath the other so that the initial letters, when read downwards, give you yet another six-letter word from one of the notices.

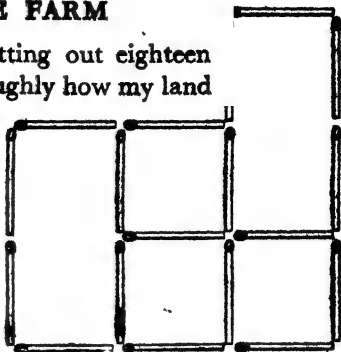
41. OUT SHOPPING

FANNY WAS only thirteen, and she started out shopping with quite a lot of money for such a young girl. First she went to the grocer's, where she spent exactly half the money she had with her. Next she called in at the chemist's and spent half the money she had left. On the way home she bought three pennyworth of sweets, which left her with exactly half-a-crown.

How much did she start out with?

42. SPLITTING UP THE FARM

"THIS," SAID Farmer George, setting out eighteen matches as the picture shows, "is roughly how my land is divided now. There are two big fields and three smaller fields. I'm too old to work the farm now, so I'm going to sell one of the small fields and retire. The rest of the land I'm going to divide up so that each of my two sons has a field as big as three small ones, and I want my two sons to have fields of the same shape."



"That's easy," said the Family Lawyer, and he took away four of the matches. "There you are," he said. "It can be done like that."

Which four matches did the Family Lawyer take away, so as to leave two spaces of the same shape, each equal to three small spaces in the diagram?

43. WE ALL MAKE MISTAKES

SOME OF the mistakes in the picture opposite are very easy to spot. The real problem is to see how many you can find. Get some of your friends to join in. Each of you should have pencil and paper, and be given, say, five minutes to write down as many mistakes as possible. The one who gets the most is the winner.

44. WRONG ORDER

HERE IS another story in which all the nouns have got mixed up. Can you put them back in their proper places so that they make sense?

Don't forget that you only have to alter the positions of the nouns. All the other words are in their right places.

Donald Duck was very proud of his two silver eggs. He could not keep his feet off them. Every morning, before going to bed, he put them under his steam-roller, and every night he polished them for breakfast. He had a lovely frog with them.



We all make mistakes—can you spot those of the artist?

One exciting time, with a new pillow on his back, and new bacon on his hat, he went, all by himself, to the pancake with some shoes in his eyes. He saw Peter Pry and a fish having sweets and shillings for hours. Then a head came on and ran right over the frog's pocket and made it as flat as a tea.

When all the afternoon was over, there was only home left, but he went back to his pictures and had fivepence for fun.

45. ANOTHER LETTER WANTED

THE STRING of letters below does not make sense. What you have to do is to insert one letter nine times and, by doing so, make a sentence of nine words.

All the words have the same initial letter.

ELLHEEACHEROEACHOMORAINIGERS

46. THE SAME ENDS

YOU ARE given five clues, the answer to each of them being a five-letter word ending with the letter "L". If you do the puzzle correctly, you will see that the first letters of the words, when read downwards, give another five-letter word ending with "L".

Here are the clues:

1. Scholar. 2. Used by an artist. 3. Used by a blacksmith.
4. Rise against authority. 5. Even.

T	E	K	C	I	O	R
T	R	D	C	R	U	L
E	A	F	S	R	N	L
N	U	L	O	E	D	A
N	G	S	G	O	T	B
J	H	T	P	O	D	U
S	S	N	A	F	O	L

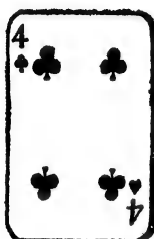
47. GAMES FOR ALL

HERE ARE forty-nine letters in the form of a square. Eight different games are hidden away in it. To find them, you must start with one of the letters and read upwards, downwards, or sideways (but not diagonally) to a letter in a square "next door", and so on until you have passed through all the forty-nine squares.

The difficult part is to find which letter to start with. For instance, if you start with "tennis" on the left-hand side, you will be able to read off a number of games, but not all the eight.

Don't forget that you must use all the letters, and mustn't pass through the same square twice.

48. WHAT'S WRONG?



HAVE YOU got sharp eyes? If so, it shouldn't take you long to spot the mistakes in these pictures. There is only one mistake in each picture. It's quite a good idea to compete with a friend and see which of you can spot all four mistakes first.

49. A QUESTION OF WEIGHT

"HERE'S A simple problem for you," said a storekeeper to his son. "The other day a case full of sugar was delivered. The total weight of the case with all the sugar in it was 19 lb. During the morning I took out exactly one third of the sugar. The total weight of the case and the sugar that was left was then 14 lb. Now my boy, let's see if you're clever enough to tell me how much the case weighed when it was empty."

How much *did* the case weigh?

50. GAY TIME FOR THE GIRLS

SHOW ALICE AND ANN THE SIGHTS, HOLD A PARTY.
BELLA MIGHT NOT WISH FOR WELCOME.

—LESLIE.

ACTUALLY THE telegram above does not mean that a couple of lucky girls are going to have a good time. It has a far more sinister

meaning. You see, this telegram was sent by the head of a gang of criminals to one of his subordinates to give him some information about the next meeting of the gang, and he used a simple code to hide the meaning. Can you see what the code is, and discover the real message?

51. ODD MAN OUT

DO YOU remember what you have to do? There are six words or names in each group, and five out of the six have something in common, leaving the sixth as an odd fellow.

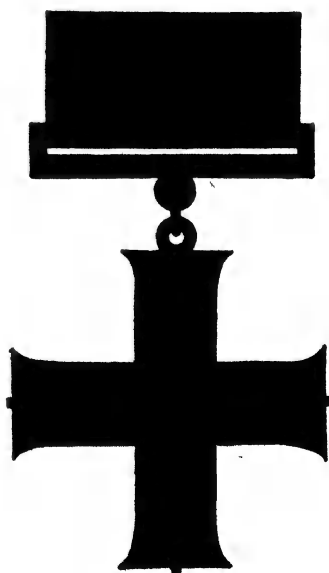
The first one is very easy.

1. Happy, Grumpy, Donald Duck, Popeye, Mickey Mouse, Pinocchio.
2. Butcher, Baker, Grocer, Ironmonger, Greengrocer, Fishmonger.
3. Wood, Paper, Soap, Iron, Soda, Lead.

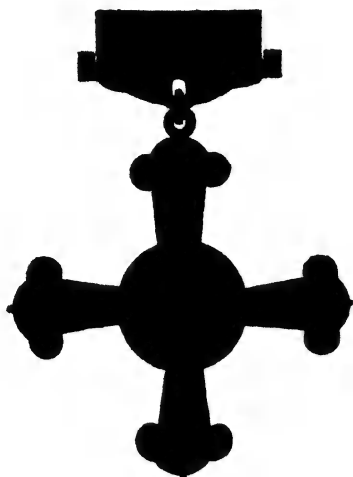
52. GETTING MEDALS



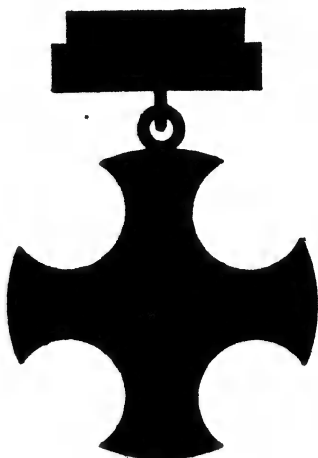
(1)



(2)



(3)



(4)

EVERY DAY we read in the papers of the gallant deeds of our sailors, soldiers, and airmen. But can you recognise the medals they earn by their stirring acts of heroism? Here are four of the medals in silhouette. Just get a pencil and paper and try to write down which medals they are.

53. ARE YOU CLEVER?

HERE IS another test to see how quickly your brain works. There are six problems, and you must do them in your head. Write the answers down, of course, but don't forget that *speed* is the most important thing. Get a friend (of about the same age) to compete with you, and see who finishes first.

This test is a little easier than the previous one. To answer them all in 4 minutes or less is an Excellent result. From 4 to 6 minutes Very Good. From 6 to 9 minutes Good.

1. If mother, with an ordinary knife, cuts a cake right across the centre four times, how many pieces of cake will there be?
2. Name three games, each of them containing the letter " N ".
3. What is the day after the day before tomorrow?

P

(C.H.E.)

4. Name three English towns beginning with the letter " T ".
5. If a clock is put right at noon, and loses four minutes every hour, what time will it show two and a quarter hours later?
6. Name five things to eat beginning with the letter " C ".

54. CHOP AND CHANGE

CHOP OFF either the first or last letter of each of the words in capitals below, and shuffle the remaining letters to form a word described by the clue given after each word in capitals.

1. ROYALISTS—alone.
2. BASKET—steals.
3. BREACH—tossing it is a Scottish sport.
4. MISDEED—death.
5. BREATHE—swimmer.

55. ONE LETTER ONLY

THE SAME letter inserted in each of the following five-letter words will change them into six-letter words. See how quickly you can do so. You've probably had some practice in an earlier puzzle of the same kind.

M A T E R

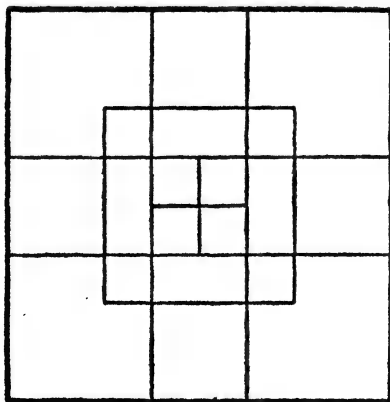
P O S E R

C H E S S

D A R E D

S A B L E

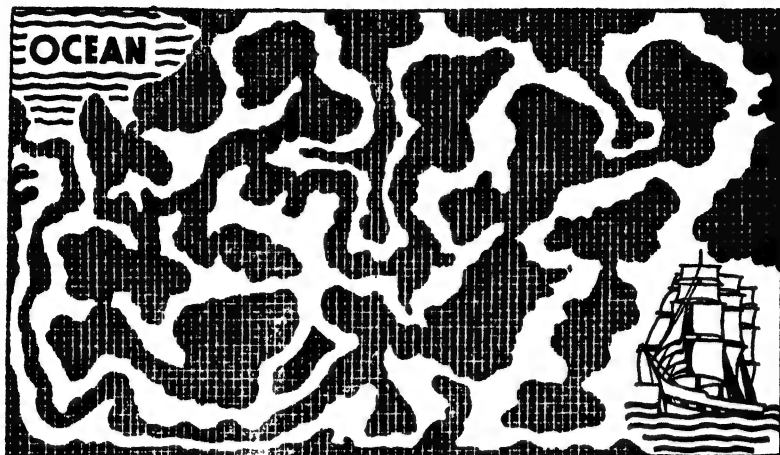
S O L I D



56. HOW MANY SQUARES?

EARLIER ON you did a puzzle very much like this. Now, however, instead of counting how many *triangles* there are, you have to count how many *squares* are in the diagram.

Don't forget that all the sides of a square are the same length, and that an oblong doesn't count as it is *not* a square.

57. VOYAGE OF DISCOVERY

Trace out with your pencil a route for this ship.

THIS SHIP is trying to discover a North-west Passage, and if the captain can find his way among all these islands he'll have done it. Can you help him over this difficult journey? Just take a pencil and see if you can trace a route from the ship's present position to the ocean—making certain that you don't cross dry land!

58. WHERE'S FATHER?

"D'YOU KNOW where your father is?" asked Mother, when she arrived home.

"He's not in the library," said Beryl.

"He's gone out," added Jean.

"Yes, to buy some cigarettes," put in Martha.

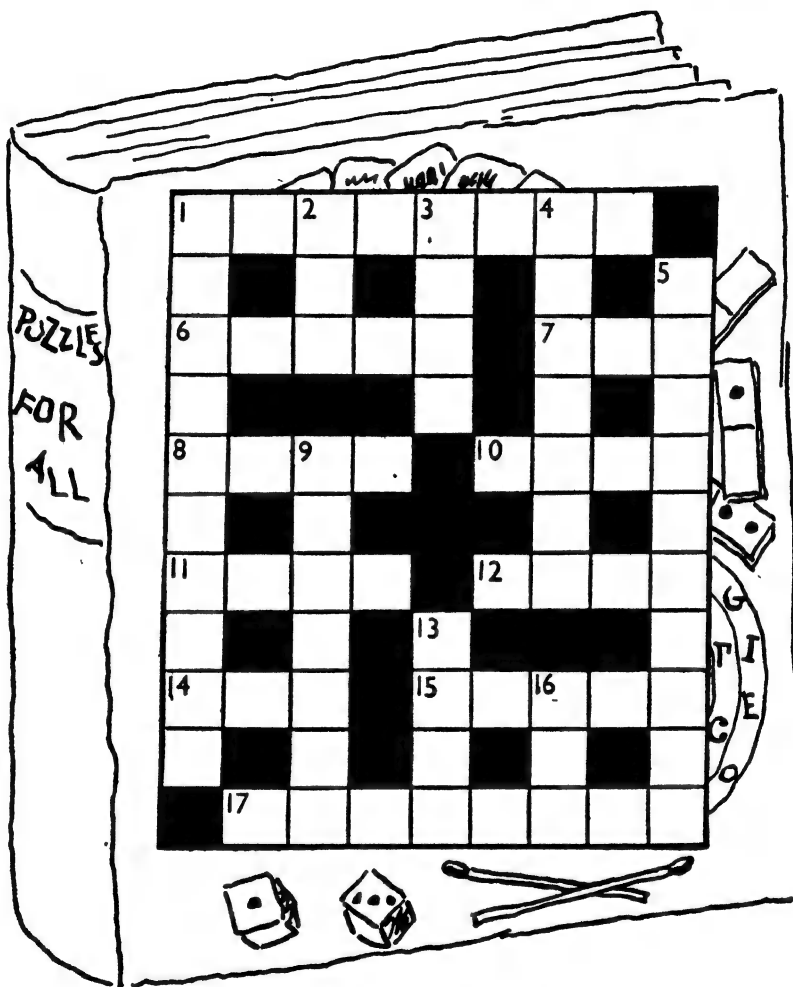
"No, to see about the new car," contradicted Ethel.

"That isn't true, Ethel," reproved Grace.

If only one of the girls was not telling the truth, where was Father?

59. ALL COLOURS

ON THE table in front of him Eric had six bricks, all different colours. He had put them one on top of the other to make a column. What you have to find out is in which order the colours



65. A "BOOK" CROSSWORD

Clues Across.

1. George — was a British 19th-century poet and novelist.
6. — Copperfield.
7. Much — About Nothing.
8. Frozen rain.
10. Group of animals.
11. Seen on the stage.

12. The kind of king they used to have in Russia.
14. Tree, or remains of it when burned.
15. In which gladiators fought.
17. — the Wake.

Clues Down.

1. Mr. — Easy.
2. Reverend, in short.
3. Lewis Carroll bird.
4. Gulliver's —.
5. Where Alice went to.
9. Sir Walter Scott hero.
13. The Lady of the —.
16. She appears in Uncle Tom's Cabin.

66. HOW OLD?

DAD'S TWENTY-one years older than me," said Tommy, "but in twelve years time his age will be double my own."

How old is Tommy now?

67. PLAYTIME

HERE IS a very easy puzzle that is rather like a charade. In the first scene the children are acting the first part of a word, in the second scene the second part of a word, and in the last scene the whole word.

Can you guess the word?

SCENE 1

GLADYS: How did you do it, Angela?

ANGELA: We were playing in the kitchen, and Irene dropped the big saucepan.

GLADYS: Right on your foot, too. I bet it hurts.

ANGELA: Oh, not very much now, but I can't walk on it. The doctor says it won't be better for a long time.

SCENE 2

JOYCE: We'll just pretend, Johnny. The music is playing. All the ladies and gentlemen are dancing. And I'm grown up,

and you're grown up. And we've got our best clothes on.
And you come and ask me for a dance.

JOHNNY: "All right, here I come. Fair lady, may I have the pleasure of the next waltz? What a wonderful dance this is!

JOYCE: This isn't just a dance, stupid—it's a real ball.

JOHNNY: Is it? Well, it's a stupid game, anyway. Let's go out in the garden and play Cowboys and Indians.

SCENE 3

JACK: Come on, let's toss for kick off. You call.

HARRY: Heads!

JACK: It's tails, so we kick off. Thirty minutes each way?

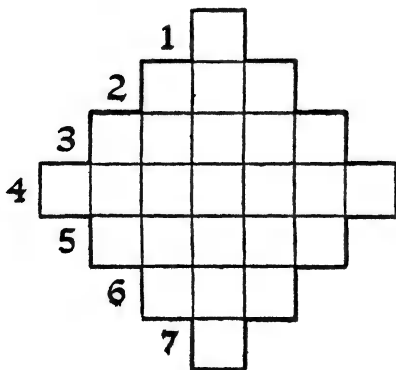
HARRY: Yes, that'll suit us.

68. WORD CHAIN

IF YOU add the word "land" to the word "head" you get "headland"; if you add the word "mark" to "land" you get "landmark". So "head-land-mark" is what we will call a word-chain—that is, a line of words of which any two words next to each other together form a larger word. Got the idea? Right; then see how long it takes you to form a word-chain starting with MAN and ending with CAKE. It should be as short as possible.

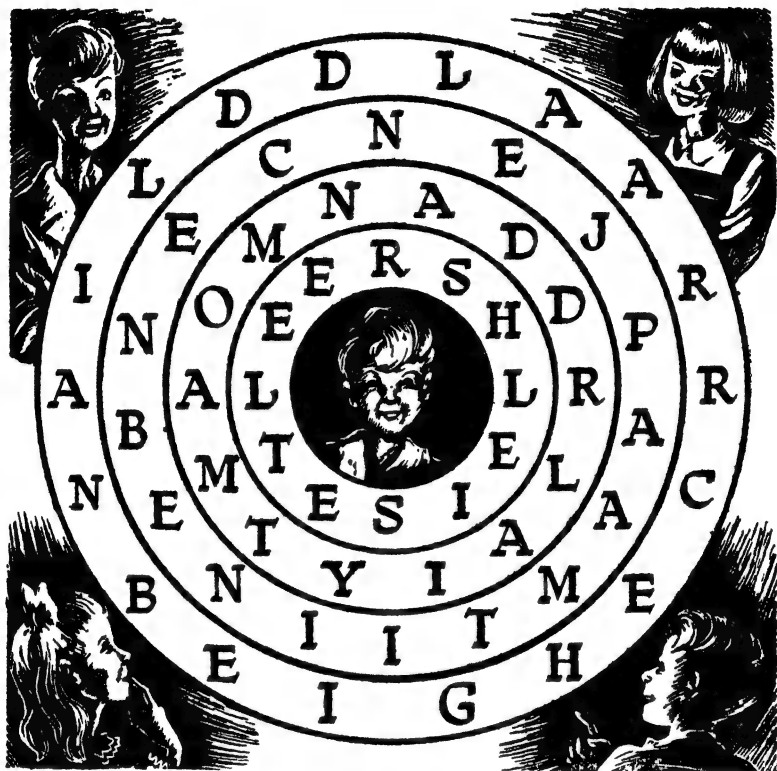
69. WORD DIAMOND

CLUES ARE given to the words and letters across. When you have filled them in correctly, you will find that the same words and letters appear downwards.



Here are the clues:

1. A consonant.
2. A miner goes down it.
3. City of France.
4. His job is hot work!
5. Measured by the clock.
6. Unhappy.
7. Another consonant.



Within these circles boys' and girls' names are hidden.

70. ROUNABOUT

EACH OF the circles of letters in the "roundabout" above contains a boy's name and a girl's name. If you find the right place to start, and go round in the right direction, you can spell each name by taking every alternate letter round the circle. See if you can find all the names.

71. MIXED PARTY

IN ANY good party the guests mingle together, and in an imaginary party we have given for twelve famous people, the guests have mingled so well that we can hardly recognise them. Their names have got all mixed up, and we don't know whom we invited.

P*

(G.H.E.)

Perhaps *you* can help? Can you sort out this list of names so that each is the name of a very well-known person? Here's our mixed list.

EDDY YOUNG	BERNARD WILKINSON
WENDY WINTERS	GRACIE MASEFIELD
DEANNA DOUGLAS	JOAN SHEARER
SHAW ELLIOT	WALTER FIELDS
JOHN NELSON	NORMA BYNG
ELLEN DURBIN	LORETTA HILLIER

72. REMAINDERS

ALL YOU have to do is to cross out the letters of the first word, leaving the letters of the second.

1. SPINTROOCMCBHOILOI

Cross out a film character, and leave a picture in which he appeared.

2. IGICNEGECRRBEEAEMR

Cross out something good to eat, and leave something good to drink.

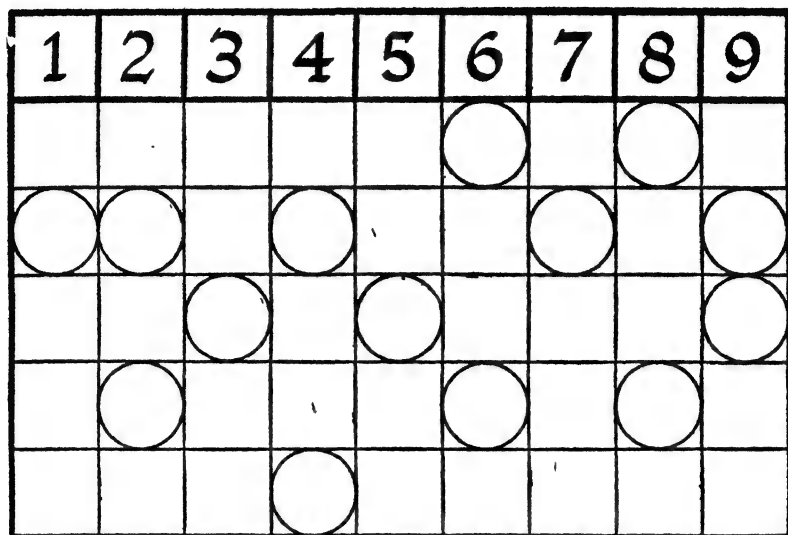
3. EMINLGILNEINEERR

Cross out something a boy might like to be when he grows up, and leave something a girl might like to be.

73. SQUIRCLE

THE DIAGRAM on the opposite page has spaces for nine five-letter words to be written in downwards. Clues to all these words are given. To help you there are circles to show you where to put the vowels. The squares are for consonants. "Y" is considered a consonant.

When you have filled in all the words correctly, you will see that the second and fourth lines *across* both make nine-letter words. Both these words, you will see, have something to do with the war.



Here are the clues:

- | | |
|---|---------------------------|
| 1. Name for an Irishman. | 5. Swimming, for example. |
| 2. Even. | 6. Part of your arm. |
| 3. "The Victoria ——" | 7. Spirit of the woods. |
| 4. Found in a Christmas cracker, perhaps. | 8. Beneath. |
| | 9. It beats. |

74. ALL ENDS

HERE ARE four more word endings. This time, instead of adding *two* letters in front of each of them, you are to add *three* letters, and so make four dictionary words.

---RUIT ---PHUR ---SLIP ---PEDO

75. PICTURE SQUARES

ON THE next page are sixteen pictures, each in a square. Draw sixteen empty squares the size of those in the illustration. Look at the first picture, make up your mind what it is, and then, in *your* square, write down only the first letter of the name of the object. Fill your other squares in the same way. When you have



You can't go far wrong here, can you?

finished (and if you haven't made any mistakes!) you will see that the sixteen letters form a word square—that is, the four-letter words across are the same as the four-letter words down.

76. SOME MORE REMAINDERS

IN THE same way as you did once before, cross out the letters of the first word, leaving the letters of the second.

1. WBARADVELMALN

Cross out a famous cricketer and leave a famous general.

2. WOKONDITWOTRINKG

Cross out a hobby for boys, and leave a hobby for girls.

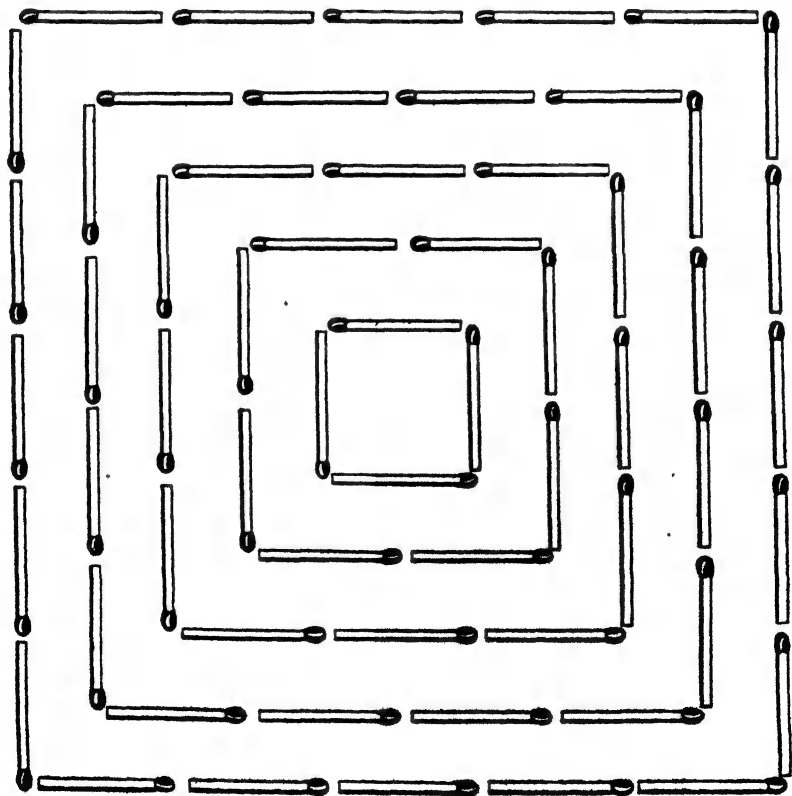
3. DREOGRINOATHLYD

1 Cross out a boy's name and leave a girl's name.

77. WANTED—A SMART LAD

YOU WILL need sixty matches for this one, so beg or borrow a matchbox or two.

As you see, the diagram is divided into five separate spaces, which fit round each other to form a big square. It is obvious that you can't keep all those matches for long, because Mother will want to light the gas, or Dad will want to light his pipe. So let's take some of the matches away. Now here's a puzzle for you. See if you can take away two of the squares of matches so that, of the three enclosed spaces left, two will be of the same area. It isn't as hard as it looks. If you want to find the area of, for instance,



the outermost square, say to yourself, "Five match-lengths times five match-lengths must be twenty-five square match-lengths." As to finding the areas of the inside spaces—that's not so hard either, if you think about it.

Of course, when you've taken away the two squares of matches you should decide which of the three remaining spaces have the same area before looking up the answer.

78. MORE COUPLETS

IN EACH couplet the first line gives a clue to the first part of the word, and the second line a clue to the second part of the word.

If you think hard you will guess them all right. The three of them contain nine letters each.

1. It's very hot, I think we'll say.
What Daddy does when not at play.
2. It's sweet to eat, as you'll agree.
And this up in the sky we see.
3. This certainly is never yours.
A piece of land found out-of-doors.

79. WHAT'S THE TIME?

HOW MANY minutes is it past twelve, if seventy-four minutes ago it was half as many minutes past eleven?

Don't let this problem beat you. It's quite simple, really. Draw the face of a clock and work it out on paper.



Which is the stranger?

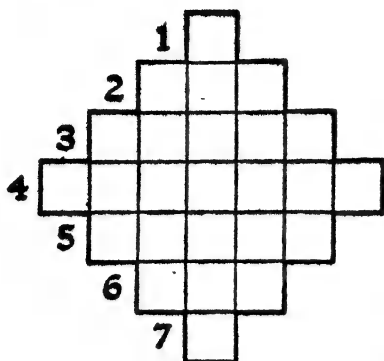
80. WHAT'S THE DIFFERENCE?

LOOK VERY carefully at these six objects. At first sight you might think they had nothing in common. But there you would be wrong, because five of them *have* got something in common, leaving the sixth as a stranger. Can you spot the stranger?



81. QUEER DOINGS AT HAYWIRE FARM

No other farm is quite like Haywire Farm, and no other farmer quite like Farmer Batty. How many oddities can you discover?



82. WORD DIAMOND

YOU HAVE done one of these puzzles on an earlier page. Now that you have had some practice, you should find this one much easier to do. Don't forget that the clues are to the words and letters across, and that, when you have finished, the *same* words and letters should appear downwards.

Here are the clues :

1. A consonant.
2. "Tea — Two".
3. Letters often have to be.
4. He's in the army.
5. What kings do.
6. Animal's home.
7. Another consonant.

83. MISQUOTATIONS

HERE IS a set of incorrect quotations from well-known verses. Can you put them right?

1. "Hope springs eternal in the woollen vest."
2. "Tiger, tiger, what a sight.
In the forest late at night!"
3. "Oh wad some power a mirror gie us
To see oursels as mother sees us."
4. "At Flores in the Azores
Horatio Nelson lay."

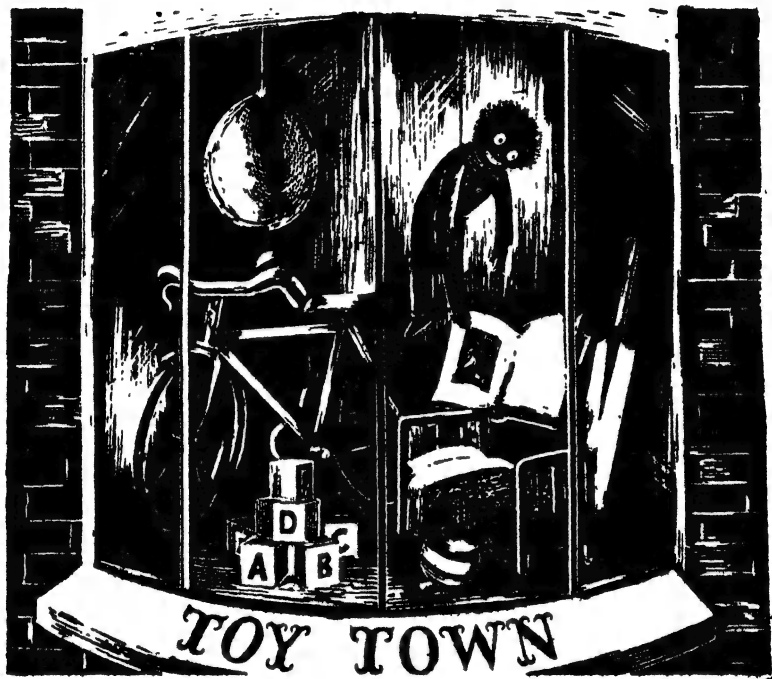
84. JOINING UP

TRY ANY CAR WIN MA MAT PEN NOW TRESS HOG

THE TEN little words above do not make sense as a sentence. But that is not surprising, because in this case they are not really words, but syllables. Four longer words have been split up into

parts, as you might split "foxglove" into "fox" and "glove". Can you re-arrange the ten syllables, then, to form four words, two of three syllables and two of two syllables?

85. WINDOW GAZING



Do you like toy-shop windows? There's a puzzle in this one.

IN THE shop window there are eight different things, and if you were asked which one you'd like most, we expect you'd choose the bicycle. But that isn't the problem.

Although all the things look quite different, seven of them have something in common, leaving the eighth as a stranger.

Can you spot the stranger?

86. RHYME TIME

WHAT YOU have to do is to think of the first line of a nursery rhyme, and write it down between the two rows of capital letters

below. The correct line has twenty-six letters, and, when you have written it in you will see that, reading downwards, you have made twenty-six three-letter words.

A B D A E W L S L I U T M A G O O P I A M E A S B P

E D G M G T T Y W E H P N E M E D G K O Y D O A G N

87. HIDDEN TREES

EACH OF the four sentences below contains the hidden names of two trees.

Can you find the names of the right trees?

1. I have no reason for thinking Grace Darling was a fireman's daughter.
2. Several architects I know drop in every now and then for a chat.
3. Jim had an extraordinarily lucky escape when his aeroplane crashed.
4. Giving him a pleasant smile, she broke into a kind of dance.

88. BACK TO BACK

CHANGE ONE letter in the word BACK to make another word. Then change another letter in this word to make a third, and so on until the fifth word contains none of the letters in BACK. Then reverse the process, using different words, so that at the eighth change you get back to BACK. All the intermediate words must be different, and no plurals are allowed.

In an earlier puzzle of this kind you were given clues to help you. Try to do this one *without* help.

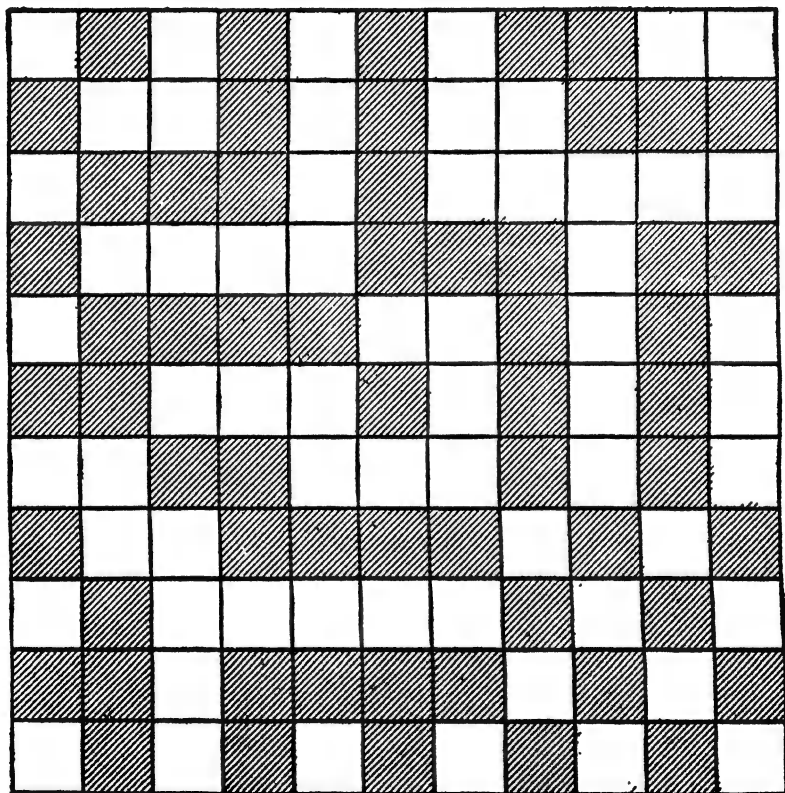
89. CHOCOLATES

IT WAS Mary's birthday, and she was giving an enormous party in an especially large room Daddy had hired for her. One of her presents was a huge box of chocolates. Mary's brother, Norman, counted the chocolates for her, and found there were one hundred and twenty-two. (Norman could never resist counting chocolates.)

Mary handed the box round herself, and it was very soon empty. Peter, a friend, who was clever at arithmetic, noticed that one third of the boys and girls in the room had two chocolates each, three of them had three each, and the rest had only one each.

How many boys and girls were there in the room?

90. BLACK AND WHITE



THIS ISN'T a chess-board, and it isn't a crossword, either.

Can you find your way from the bottom left-hand corner to the top right-hand corner of this diagram? As you can see, you start on a white square. Your first move must be to a "next-door" black square, then to a white square, and so on, alternately. You may move upwards, downwards, or sideways, but *not* diagonally.

91. RIDDLE-ME-REE

MY FIRST is in U-boat and submarine too,
 My second's in captain but not in the crew,
 My third is in pilot and also his plane,
 My fourth is in Blenheim but not Hurricane,
 My fifth's in a Tommy but isn't in Jack,
 My sixth's in manoeuvre but not in attack,
 My seventh's in main but isn't in might,
 My whole helps to keep off the raiders at night.
 What am I?

92. LONGER AND LONGER

THE CROSSES show how many letters there are in the missing words. As you can see, the first has only one letter. The other words are formed by adding one more letter to the previous missing word, and sometimes changing the order of the letters. Now try to read the sentence.

X musician XX artist XXX a XXXX XXXXX Olaf met a pretty XXXXXX.

93. HALF AND HALF
BARRED THAWED

EACH OF the two words above contains the first three letters of one Christian name and the last three of another. One of the names is a girl's, the other a boy's.

Can you find the two names?

94. SOUND WORDS

IN EACH of the sentences below the two dashes indicate words which, though spelt differently, sound the same—"bear" and "bare", for instance. Can you complete the sentences?

1. I'm not going to — Robert for what he owes me; it just isn't —.
2. Standing beneath the — of the old oak tree Albert made a low —.
3. It was the King's first public appearance since the beginning of his — and thousands stood in the — to cheer him.
4. His — of hand made only a — impression on the audience.

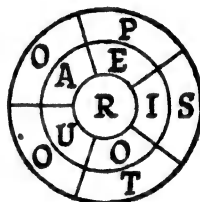
Solutions and Answers

KEY TO WORD PUZZLES

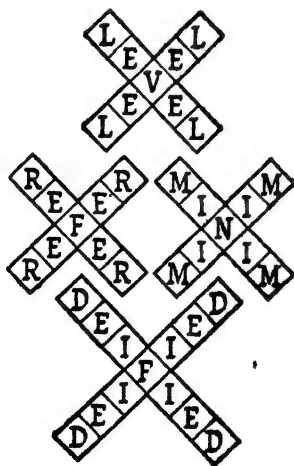
1. Word Squares

COME	FARE	DOLE	PROP	BEAR	GOAT
COAL	AVOW	OMEN	RAVE	ETNA	ONCE
MASS	ROPE	LEND	OVER	ANON	ACES
ELSE	EWES	ENDS	PERT	RANT	TEST
1	2	3	4	5	6

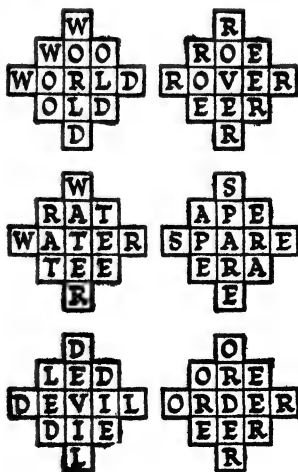
2. Ringed Words



3. Double Crosses



4. Crossed Squares



5. Missing Anagrams

1. PETALS, PLEATS, PLATES, STAPLE.
2. STALE, SLATE, TALES, STEAL.
3. PARSE, SPARE, PARES, REAPS, PEARS, SPEAR.
4. STARE, RATES, TARES, TEARS, ASTER.
5. DANGER, GRANDE, GANDER, RANGED, GARDEN.

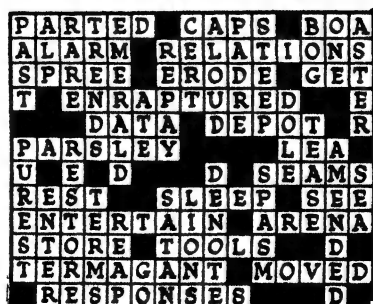
6. Hidden Flowers

HIGH ON the DAIS You will see a sANE MONEYlender ready to canCEL AND IN Effect pROSEcute and TORMENT ILL-tempered holders of STOCKS and shares. In CAMP I ONce saw him with an EYE BRIGHT as the PANS You see in shops endeavouring to tickle a COW'S LIPs as it stood in the MEADOW SWEET with the scent of new-mown hay. He believed in the STITCH WORTH nine, and would take with him for tHE ARTS EASEl, paints and brushes, and on good GROUNDS ELoquently praise the LARK'S PURe song.

7. Criss-Cross Squares

- Fig. 1. GLOUCESTER, DURHAM, YORK, WELLS.
 Fig. 2. PANSY, DANDELION, DAISY, CLOVER.
 Fig. 3. SWALE, SEVERN, TRENT, AVON, TWEED.
 Fig. 4. BALDWIN, MACDONALD, CHURCHILL.
 Fig. 5. BADGER, LEOPARD, DONKEY, RABBIT.
 Fig. 6. FRANCE, SCOTLAND, NORWAY, EGYPT.

8. Crossword Puzzle

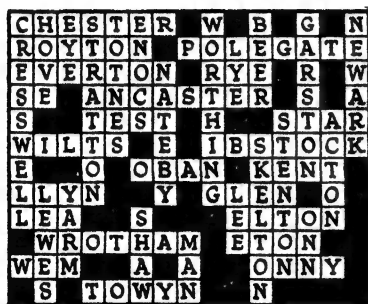
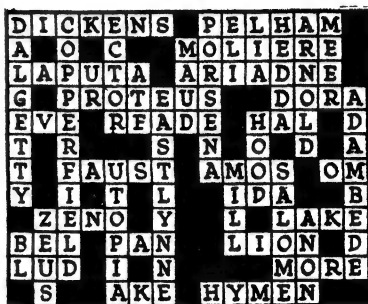


9. Plus Anagrams

- | | | |
|------------|-------------|---------------|
| 1. PARROT. | 4. BARGAIN. | 7. CURRANT. |
| 2. MENTOR. | 5. MENACE. | 8. ASSASSIN. |
| 3. ORDEAL. | 6. CARPET. | 9. CARPENTER. |

10. Double Anagrams

- | | |
|----------------------|---------------------|
| 1. MERSY, OLDHAM. | 5. VIOLET, THRUSH. |
| 2. PANTHER, ANEMONE. | 6. BREAD, BUTTER. |
| 3. THAMES, SNOWDON | 7. DARWIN, SHELLEY. |
| 4. CHESHIRE, EALING. | 8. DAVID, GOLIATH. |

11. British Isles Crossword**12. Literary Crossword****13. Transmutations**

- | | | | |
|----------|-------------|-------------|------------|
| 1. LEAD | 2. BUTTER | 3. PLUMBAGO | 4. CARPET |
| LEND | BATTER | A BOG PLUM | CARPER |
| LEWD | HATTER | A BIG PLUM | CAPPER |
| WELD | HALTER | A BIN PLUM | COPPER |
| WOLD | SALTER | A TIN PLUM | |
| GOLD | SALVER | PLATINUM | |
| | SILVER | | |
| 5. EARTH | 6. COALDUST | 7. CHARCOAL | 8. SAWDUST |
| HATER | LOUD ACTS | COAL ARCH | RAW DUST |
| PATER | LOUD ANTS | COOL ARCH | RAM DUST |
| PALER | DUAL TONS | POOL ARCH | DAM RUST |

PEARL	DIAL TONS	POOP ARCH	DAM REST
	DIAL DONS	POP ROACH	DRAM SET
	LAID DONS	PIP ROACH	DRAM LET
	MAID DONS	PIP REACH	DRAM LEE
	DIAMONDS	REAP CHIP	EMERALD
		REAP SHIP	
		SAPPHIRE	

14. Missing Letters

1. EVERY EVENING Ernest earned eighteenpence exceedingly easily.

2. A dispossessed princess sat in distress and shed ceaseless tears as she sorrowed over her lost possessions and cursed her shameless, senseless, and compassionless successor.

KEY TO ONE-MINUTE TEASERS

1. *Discord*

RUB is the discord. All the other words in the list are spelled the same backwards as forwards.

2. *Ho, Lleh!*

Names unscrambled are: Will Fyffe, Julian Huxley, Myra Hess, Albert Einstein, Philip Guedalla.

3. *Celebrity Salad*

Set I. Joseph Haydn 4, Orville Wright 6, John Wesley 5, Thomas Gainsborough 7, Edmund Burke 8, Bertrand Russell 1, Marco Polo 3, Charles Laughton 2.

Set II. Lord Lister 6, Joseph Conrad 5, William Congreve 1, Sir John Monash 3, Galileo 7, Sir Adrian Boult 8, J. B. S. Haldane 2, Sir John Hawkins 4.

Set III. Albert Einstein 6, Edward Gibbon 5, Artur Schnabel 8, Edward Ward 7, Alfred Hitchcock 1, Sir Edwin Lutyens 4, David Ricardo 3, T. S. Eliot 2.

4. *Eye-popper*

The words are SACHEL and LATCHES.

5. True or False?

1. False; 2. True; 3. True; 4. True; 5. False; 6. False;
7. False; 8. False; 9. True; 10. True.

6. The Sprinting Caterpillar

Answer: No. Net gain each day is 1 inch. Therefore in 17 days it would climb 17 inches, and by the end of the eighteenth day it would reach the top before falling back 2 inches.

7. Spot the Stranger

- Set I. A. All save premium, the stranger, are metallic substances.
B. Man Friday is a character in *Robinson Crusoe*: the rest are in *Alice in Wonderland*.
C. Arsène Lupin is a criminal in fiction: the rest are detectives.

- Set II. A. Vancouver is in Canada, the others are in the U.S.A.
B. Marlborough is a famous general, the others famous admirals.
C. All are animals, except colander, a kitchen utensil.

- Set III. A. All except gargoyle are mythical creatures.
B. Hotch-potch is a stranger among French words and phrases.
C. Joanna Southcott, founder of a religious sect, is a stranger among famous lovers.

- Set IV. A. Tabasco is the name of a sauce, the others are famous painters.
B. All are islands except Nova Scotia—a peninsula.
C. They are characters in well-known songs, except Billy Bunter, a character in a boys' paper.

8. Speed up Your Commonsense

1. No; 2. No; 3. No; 4. Yes; 5. Yes; 6. No.

9. Fancy Names

Set I. Samoyed is a breed of dog. Pastiche is a musical medley. Kayak is an Eskimo canoe. Jungfrau is a Swiss mountain.

Set II. Mandrake is a plant. Impresario is an operatic producer. Philanderer is a trifter with love. Amnesia is loss of memory. Misogynist is a woman hater.

10. Spelling Teasers

Set I. Accommodate; conceivable; possession; recommend; mischievous.

Set II. Miscellaneous; parallel; occurred; irresistible; erroneous.

Set III. Licorice; picnicking; cemetery; symmetry; ecstasy.

KEY TO INTELLIGENCE TESTS

1. *Two Australians.* No need to think up complicated explanations! The two Australians were husband and wife.

2. *Edna's Accident.* Edna (unless she is left-handed) has broken her left arm. She has just written a letter to Joyce before "dropping into" the bon-bon shop on her way back from the post.

3. *Rachel.* One's "old Oxford friends" are not necessarily men. This one was herself Rachel's mother.

4. *Bicycle Race.* Walter and Dick overlooked the fact that it is only *four* miles from the first milestone to the fifth, but *five* miles from the fifth milestone to the tenth.

5. *Publishing the Banns.* It is, to say the least, unusual to "book" a funeral over three weeks beforehand!

6. *The Sentry's Premonition.* Smithers was very properly court-martialled for sleeping at his post.

7. *A Serious Outlook.* The "statistics" in the paper are, as Uncle George says, "rubbish". The number, and therefore the proportion, of *undetected* murders is, *ex hypothesi*, not known!

8. *Listen Carefully.* A is B's daughter.

9. A Pair of Trousers. It is extraordinary how few people get the right answer to this one. It is: that Reachmedown lost a pair of trousers and 1s. 1d.

10. Dilemma. The half-yearly rise is the more profitable. As with the previous test, many people find this fact difficult to grasp. But look at the figures:

Suppose the basic salary is £200. Then, on the basis of the *yearly* rise, the recipient's successive salaries (per year) are:

1st year: £200
 2nd year: £220
 3rd year: £240; and so on.

On the basis of the *half-yearly* rise (at the rate of £10 per year) they are:

1st year: £100 plus £105. Total £205
 2nd year: £110 „ £115. „ £225
 3rd year: £120 „ £125. „ £245; and so on.

The *explanation* is that the phrase “A rise at the rate of £10 a year, every half-year” is misleading. Such a rise is equivalent, over the course of a year, to a rise at the rate of £20 a year; but, in addition, the recipient gets the half-yearly “steps”.

11. Shaving-Soap. Many people will take $\frac{2}{3}$ of 156, i.e., 130, and give this as the number of sticks actually bought. But the right answer is 125 sticks. For observe:

125 sticks produce a residuum of 25 sticks.
 25 „ „ „ 5 „
 5 „ „ „ 1 stick

Making 156 sticks in all.

12. The Philanthropist. This is not a problem in Algebra, and does not require (as many to whom it is put think it does require) a solution in simultaneous equations. Indeed, such a solution cannot be framed; for we are not told how many of the old people of Mugdale are men and how many are women.

But: since each man gets £1 if he applies for it, and only 2 in every 3 apply, the *average* paid out to each old man is 19s. 4d.

And since each woman gets 15s. if she applies, and only 8 in every 9 apply, the average paid out to each old woman is 13s. 4d.

Hence the numbers of each sex is a matter of indifference, and the total paid out is £20,000.

13. The Island of Li. *The name of the Ha-man is Quong!*

Why? Because the native selected for questioning said he was a He-man. *But the only breed who can proclaim himself a He-man is a Ha-man.* For a Ho-man, who tells the truth, will always say he is a Ho-man; a He-man, who always lies, will say he is a Ho-man or a Ha-man. It follows that the answer "He-man" was made by a Ha-man telling a lie. It follows that his previous answer, when he said his name was Quong, was truthful.

You will perceive too that Quing, incidentally, is the Ho-man; and Queng the He-man.

14. Black and White Patches. To begin with, bear in mind the point stressed by Wiseguy: that all three candidates are intelligent. The inclusion of a blockhead in the party would render Wiseguy's experiment pointless.

Let us call the most intelligent candidate X; the others Y and Z. Then this is how X deduces that his patch is black.

He says to himself: "Suppose my patch is white. Then Y has his hand up because he can see Z's black patch."

But also he sees Z with his hand up. And, *being intelligent*, he asks himself: "Why is Z's hand raised? Answer: because he also can see a black patch; which must (Y will argue) be mine. *If my patch were white*, the intelligent Y (as also the intelligent Z) would argue this out in less than no time. But both of them still have their hands up. Therefore the problem is not quite such a simple one.

"Therefore my patch is black."

X, of course, got the job.

N.B.—The interesting thing about this argument is that it is equally applicable to 4, 5, or any larger number of candidates; with each added candidate the argument, however, becomes one degree more complicated. Try and work it out for 4 candidates; if you can do so without getting "tangled up" you are good!

KEY TO POTTED PERSONALITIES

1. Milton (ref. to the opening lines of *Paradise Lost*).
2. Ibsen (author of *A Doll's House* and *The Master Builder*).
3. Canute.
4. R. Browning (and E. B. Browning).
5. Mozart (the "Magic Flute" is, of course, his most famous opera).
6. Cromwell.
7. Alfred the Great.
8. Sir Isaac Newton.
9. Wat Tyler.
10. Sir H. M. Stanley (sent to Africa in search of Livingstone).
11. Queen Marie Antoinette.
12. Balzac.
13. Diogenes.
14. Lord Tennyson.
15. Cardinal Wolsey.
16. George Eliot (ref. to *The Mill on the Floss*).
17. Disraeli.
18. W. G. Grace.
19. Boadicea (or Boudicca).
20. Charles II.
21. Proust (ref. to *A La Recherche du Temps Perdu*).
22. Charles Kingsley.
23. Bizet.
24. Jane Seymour (third wife of Henry VIII and mother of Edward VI).
25. Anne Boleyn.
26. Edmund Lear.
27. George Sand.
28. Sullivan (and Gilbert).
29. Euclid (or, alternatively, Pythagoras. Euclid: I. 47).
30. Jane Austen.
31. Abraham Lincoln (the "rail-splitter from Illinois").
32. Mary, Queen of Scots.
33. Thomas Hardy.
34. George Bernard Shaw.
35. Charles Darwin.

36. Sennacherib.
37. Keats ("Beauty is Truth, Truth Beauty," etc.).
38. Louis XIV.
39. Hippocrates.
40. Charles Dickens.
41. Palmerston (ref. to his famous speech—"Civis Romanus sum"—on Don Pacifico).
42. Sir Rowland Hill.
43. H. G. Wells.
44. R. B. Sheridan.
45. George Washington.
46. Napoleon Bonaparte.
47. Nero.
48. Damocles.

CHARACTER QUIZZES: WHAT YOUR ANSWERS TELL

QUIZ 1. *Are you a Person of Character?*

If you can say *Yes* to three or four of these questions you at least have a mind and character of your own. If you can say *Yes* to five of them, you have a strong character. If you can truthfully say *Yes* to all of them, your character may be uncomfortably strong!

QUIZ 2. *Are You Sophisticated?*

Most unsophisticated people like to be thought sophisticated, but most sophisticated people are indifferent as to whether they are sophisticated or not. So it is not clear if sophistication is really desirable. Anyhow, if you answer five or six of these questions in the affirmative, you are a sophisticated person, or well on the way to being so. If you answer four or more in the negative, you had better make a virtue of your lack of sophistication.

QUIZ 3. *Are You a Puritan?*

One or two questions answered in the affirmative and the rest in the negative would indicate an ordinarily tolerant outlook; three or four in the affirmative would suggest that you are a little

harsh in your moral judgments; five or six affirmatives would make you out to be somewhat puritanical, affirmative answers to questions 5 and 6 being particularly significant.

QUIZ 4. *Are You a Snob?*

If you can say *Yes* to all six questions, you are a snob of the first water. If you say *No* to them all, you are either an extraordinarily nice person, or you are very self-consciously democratic. *Yes* to 1 gives a hint of the lazy snob; *Yes* to 2, the silly snob; *Yes* to 4 and 5, the obvious snob; *Yes* to 3 and 6, the natural snob. Admittedly, however, you could say *Yes* to two or three of these questions and scarcely count as a snob at all, for there is at least a touch of the snob in most of us.

QUIZ 5 (a). *Men Only. Are you Open-minded?*

If you said *Yes* to the first five questions you are considerably more open-minded than the average person. If you said *No* to the sixth question you are not so much open-minded as simply ignorant or empty of views. Four *Yes'es* to the first five questions shows a fair degree of open-mindedness. Fewer than three suggests that you have a good many conventional views.

QUIZ 5 (b). *Women Only. Are you Open-minded?*

Five or more *No's* in answer to these questions indicates that you are considerably more open-minded than the average woman. Four or more *Yes'es* suggests that you are inclined to be intolerant and set in your opinions.

QUIZ 6. *Are You Frivolous?*

Anyone who can answer four or more of these questions in the affirmative is in danger of being thought frivolous—and of deserving the term.

QUIZ 7. *How Honest Are You?*

To answer all six questions in the negative indicates that you are a most uncomfortably honest person. You even remember the dishonest things you did in your childhood, which suggests that to some extent they still weigh with you. If you give four or five answers in the negative you are an honest person. Four or five answers in the affirmative, however, would suggest that you are not, shall we say, strait-laced, and six affirmative answers suggests another question: "Have you been caught yet?"

QUIZ 8. *How Generous Are You?*

People tend to be generous in all respects or in none, so it is likely that you will either say *Yes* to five or six of these questions, in which case you are of a generous disposition, or you will say *Yes* to only one or two of them, in which case generosity in you is tempered by caution.

QUIZ 9. *Are You Grouchy?*

You may say *Yes* to question 1 and still be a placid person in most respects, but with each additional affirmative reply our estimate of your irritability will mount. Two affirmatives will indicate a person of normally restrained temperament; three or four, a temperamental person; and five or six, a grouchy person.

QUIZ 10 (a). *Are You a Philanderer?*

Negative answers to questions 1 and 3 show that you are not afraid of the other sex. Negative answers to 1, 2 and 3 show that you *like* the other sex. If to these is added a negative answer to question 4, and an affirmative answer to 5 or 6, one begins to think that you are a bit of a philanderer.

QUIZ 10 (b). *Are You a Flirt?*

An affirmative answer to any one of the first four questions indicates some degree of flirtatiousness. A negative answer to all first four questions suggests that you are no flirt. If to that is added an affirmative answer to the last question, you are probably a man-hater. An affirmative to three or more of the first four questions indicates that you are a flirt in a big way. If to that is added an affirmative answer to the last question, you are a menace.

KEY TO BRAIN TWISTERS AND TORTURERS

1. *Carpets*. 6s. 9d. per sq. ft. This can either be done by "trial and error" (*i.e.*, guesswork), or by elementary algebra. It resolves itself into a simple equation.

2. *Flowers for Mamma*. This is a very simple problem in the "partitioning" of a number. The total of 2s. 9d. can be made up in only two ways:

(1) Pence: 10 8 5 4 3 2 1; (2) Pence: 9 8 6 4 3 2 1

We cannot tell which "partition" is applicable; but in either case *Belinda* contributed 8d.

3. *Oranges for Owl-glass.* I wonder how many solvers think that 4 oranges a shilling is the answer? It is actually $3\frac{1}{2}$ oranges a shilling. 4 a shilling would be the answer if equal numbers of shillings had been spent on the two kinds of oranges. But it is the number of *oranges* that is equal, not the number of shillings. Hence if (say) 30 oranges in all are bought, 15 cost 3s. and the other 15 cost 5s. Total: 8s. Average number per shilling: $3\frac{1}{2}$. The same result will obviously be arrived at however many oranges are bought.

4. *The Pirates Divide their Booty.* Cutthroat, 500 doubloons; Jake, 300 doubloons; Deadeye, 200 doubloons.

5. *What was Lecky's Number?* This is not a "mathematical" puzzle, but just a test of the solver's alertness. It will be found (by trial) that each member's number is obtained by finding the digital total of his name on the basis A is 1; B, 2; C, 3; and so on. Thus, LANE equals 12 plus 1 plus 14 plus 5: total 32. LECKY was not admissible because the letters of LECKY and LUCAS both add up to 56. *LECKY's number therefore was 45.*

6. *What is the Keyword?* I N T R O D U C E.

7. *The O.S.T. Club.* This puzzle comes under the head of "mental arithmetic". 60% of the members were Public School; 20% were both Public School and 'Varsity; therefore 40% were Public School only. It follows that the 375 'Varsity men represent 60% of the Club membership, which is 625 *in all*.

8. *One Thousand Postage Stamps.* Jim, 360 stamps; Joe, 640.

9. *Something Has Gone Wrong Somewhere.* An exercise in deduction.

(1) Consider the digit 5. This must be 1, 2 or 3 (it cannot be 2 because, if so, "2" does not represent some other digit). But if "5" is 1, the last line would be the same as the first; and if "5" is 3, "2" is 7 or 9: both impossible. Hence "5" must be 2.

(2) What, then, is "2"? To get the digital ending 2 (here represented by "5") we must multiply 2 by 1, or 3 by 4, or 2 by 2

6, or 4 by 8, or 6 by 7. 1, 2, 6, 7, 8 are all ruled out; therefore "2" is 3 or 4. Try 3:

$$\begin{array}{r} 2 \ a \ 3 \ b \\ \quad \quad 3 \\ \hline c \ a \ c \ 2 \end{array}$$

Now, "b" ("6" in the original sum) must be 4, and "c" is 0, which is impossible. Hence we can now write with confidence:

$$\begin{array}{r} 2 \ a \ 4 \ b \\ \quad \quad 4 \\ \hline c \ a \ c \ 2 \end{array}$$

Whence "b" is either 3 or 8. Further experiment will show that "b" must be 8, and the completed sum is:

$$\begin{array}{r} 2 \ 3 \ 4 \ 8 \\ \quad \quad 4 \\ \hline 9 \ 3 \ 9 \ 2 \end{array}$$

10. Pricing the Rocking-horses. The straightforward method of solving this puzzle is to ignore for the moment the "basic price", write down the other elements in the price fixed for each size, and so find which sizes have a price-difference of 25s. Thus:

Size	Cost of Horse	Cost of Spots	Total
	s.	s. d.	s. d.
1	1	1	1 1
2	2	4	2 4
3	3	9	3 9
4	4	1 4	5 4
5	5	2 1	7 1
6	6	3 0	9 0
7	7	4 1	11 1
8	8	5 4	13 4
9	9	6 9	15 9
10	10	8 4	18 4
11	11	10 1	21 1
12	12	12 0	24 0

We have now got what we were looking for. *The horses which I bought were sizes 6 and 12, and the "basic price" is 5s.*

11. "*Lilium Giganteum*." 20 days.

The diameter of the pond is, of course, quite irrelevant to the problem.

12. *The Legatees*. This is most readily solved by (intelligent) trial. One has merely to experiment with the factors of 4,800. It will at once be apparent that 10 children would receive £480 each, while 3 children receive £1,600 each—an increase of £1,120. In other words, *the testator survived 7 of his children*.

13. "*Measure for Measure*." This is an application of the principle underlying No. 5 ("What was Lecky's Number?") On the simple basis A is 1, B is 2, etc., SHA becomes 19 8 1.

14. *The Badgers' Tea-party*. This is a very simple puzzle if one tackles it (as one should do) diagrammatically.

Begin by drawing a circle and marking ten places round it. Then it will be seen that a man (Squirrel's father-in-law), whom we will call *X*, has Stoat on his left, while Squirrel is two places away from Stoat; *X* can only be Badger, since both Ferret and Weasel sit between two ladies. This gives the position of Mrs. Stoat, two places to the right of Badger (she cannot be two places to his left, or she would be sitting next to Stoat).

Next, Squirrel must be two places to Stoat's left; otherwise three men would sit together and we could not have three ladies each sitting between two men. So far, beginning with Badger and working in a clockwise direction, we have:

1	2	3	4	5	6	7	8	9	10
B.	St.		Sq.		<i>m</i>		<i>m</i>	Mrs. St.	

m indicates that places 6 and 8 must be occupied by men.

And now, where is Mrs. Ferret sitting? Answer, between Stoat and Squirrel. For, since she is between two men, she cannot occupy 10; and, since either 6 or 8 is Ferret, she cannot be at 7. And if she is at 5, she cannot be next but two to Mrs. Squirrel. It follows that Mrs. Squirrel is at 10, and therefore we now have:

1	2	3	4	5	6	7	8	9	10
B.	St.	Mrs. F.	Sq.		m		m	Mrs. St.	Mrs. Sq.

The rest is fairly obvious. Weasel and Mrs. Weasel have both to be accommodated; therefore Weasel is at 8 and Mrs. Weasel at 5. Which means that Ferret is at 6 and Mrs. Badger at 7. In clockwise order, the seating is therefore: *Badger, Stoat, Mrs. Ferret, Squirrel, Mrs. Weasel, Ferret, Mrs Badger, Weasel, Mrs. Stoat, Mrs. Squirrel.*

15. *Summer Holidays.* Here we begin by tabulating our facts:

NAME	LIVES AT	GOES TO
	B.	
x	H.	. . . D.
	E.	
	M.	. . . x
	D.	

Now first of all, who is x?

Clearly, x is not Mr. Hastings, Mr. Deal or Mr. Margate.

Nor can x be Mr. Eastbourne, for Mr. E. goes to the town which is the namesake of the Margate resident.

It follows that x is Mr. Brighton.

Next, who lives at Margate?

Not Mr. Eastbourne, because then Mr. E. would go to E.

Not Mr. Margate.

Not Mr. Brighton, who lives at Hastings.

Not Mr. Deal, who goes to Margate.

It follows that Mr. Hastings lives at Margate, and goes to Brighton.

Let us now see what progress we have made with our table:

NAME	LIVES AT	GOES TO
	B.	
B. . . .	H.	. . . D.
	E.	
H. . . .	M.	. . . B.
	D.	

Now we can deduce who goes to Eastbourne.

It is not Mr. Eastbourne.

It is not Mr. Brighton, who goes to Deal.
 It is not Mr. Deal, who goes to Margate.
 It is not Mr. Hastings, who goes to Brighton.
Hence it is Mr. Margate who went to Eastbourne.

16. *The Four Brothers.* This is an even simpler puzzle than the last.

Begin, as before, by setting out the possibilities:

Dick	.	.	.	.	a.	d.	str.	sch.
Harry	.	.	.	.	a.	d.	str.	sch.
George	.	.	.	.	a.	d.	str.	
Tom	.	.	.	.	a.	d.		sch.

But we learn from the conversation with the architect that Tom is neither architect nor schoolmaster. Tom therefore is the doctor. But Dick also (as is evident from the same conversation) is neither architect nor schoolmaster; hence, since Tom is the doctor, *Dick is the solicitor.*

17. *Things are a Bit Mixed Up in Our Village.*

(1) Who is the future tanner?

Not young Tanner (*ex hypothesi*).

Not young Farmer (for the future tanner has a sister and old Farmer has no daughter).

Not young Draper (who is engaged to the future tanner's sister).

I.e., the future tanner is young Butcher.

(2) What is the vocation of old Butcher?

Not butcher (*ex hypothesi*).

Not draper (for he married the draper's widowed mother).

Not tanner (for, as we have just discovered, Butcher junior is learning to be a tanner).

I.e., old Butcher is the farmer.

(3) What is the vocation of old Draper?

Not draper (*ex hypothesi*).

Not farmer (see above).

Not tanner (for old Draper's sister is the tanner's wife).

I.e., old Draper is the butcher.

Let us now tabulate the above facts:

Old Mr. Butcher: farmer.	Young Mr. Butcher: tanner.
Old Mr. Farmer: ?	Young Mr. Farmer: ?
Old Mr. Draper: butcher.	Young Mr. Draper: ?
Old Mr. Tanner: ?	Young Mr. Tanner: ?

Our remaining queries can now be answered at sight. Old Mr. Farmer must be the tanner; therefore old Mr. Tanner is the draper. Young Mr. Draper can only be the farmer; young Mr. Tanner is the (future) butcher; young Mr. Farmer is the (future) Draper. A good example of how a long chain of inferences can be deduced from apparently slender data.

18. *The Mendacious Schoolgirls.* Each girl has made one true and one false statement. Let us first tabulate the statements for easy reference:

Ruth:	(1) J. 2nd.	(2) R. 3rd.
Grace:	(1) G. 1st.	(2) E. 2nd.
Elinor:	(1) E. 3rd.	(2) G. 5th.
Joyce:	(1) J. 2nd.	(2) D. 4th.
Diana:	(1) D. 4th.	(2) R. 1st.

Now both R. and J. have stated that J. was 2nd.

If this is true, it is untrue that D. is 4th (J.).

If it is untrue that D. is 4th, it is true that R. is 1st (D.).

If it is true that R. is 1st, it is untrue that G. is 1st (G.).

If it is untrue that G. is 1st, it is true that E. is 2nd (G.).

But J. and E. cannot both be 2nd.

Hence it is *untrue* that J. is 2nd.

Therefore R. is 3rd (R.), and D. is 4th (J.).

It follows that G. is 5th (E.), and E. 2nd (G.).

And Hence J. must be 1st.

Answer: 1. Joyce. 2. Elinor. 3. Ruth. 4. Diana. 5. Grace.

19. *Two Subjects Apiece.* Here let us begin by setting down, opposite the name of each master, the subjects which we can at once deduce he does *not* teach:

<i>Master.</i>	<i>Subjects which he does not teach.</i>
Mr. English . . .	English French
Mr. French . . .	French Music
Mr. Music . . .	Music Science
Mr. Science . . .	Science Grammar
Mr. Grammar . . .	Grammar English

Next, Mr. Grammar and Mr. Music share in the teaching of a subject. This cannot be Music, Science, Grammar or English, and is therefore French. It follows that neither of these masters teaches Science (since Science lessons take place at the same time as French lessons). Now we can put down what we know about the subjects taught by the various masters:

Mr. English . . .	Science and Grammar.
Mr. French . . .	Science and English or Grammar.
Mr. Music . . .	French; English or Grammar.
Mr. Science . . .	English and Music.
Mr. Grammar . . .	French and Music.

It only remains to assign the second subjects of Mr. French and Mr. Music. French is not taught by the namesake of a subject taught by Mr. French. It follows that, since Mr. Grammar teaches French, Mr. French's second subject is not Grammar but English; and therefore Mr. Music teaches French and Grammar.

20. Our Dinner-party. This puzzle, though a somewhat more difficult one, is solved on the same lines as No. 14.

Call the Host H, and his wife h; call Mr. and Mrs. Smith S and s and so on.

Then draw a diagram giving the positions in clockwise order from h. This is what we have to begin with:

1	2	3	4	5	6	7	8	9	10	11	12
h		?w	B			j				?w	

Now the data we have suggest (though there is as yet no absolute proof) that men and women alternate at the table. Let us make that assumption, and let us assume that w is at 11. Then r and s are (not necessarily respectively) at 3 and 9, and b must be at 5. This will not do, because B is at 4 and no husband is next to his wife. Assuming then that men and women alternate, w is at 3 and b must be at 9. If that is so, each husband is 5 places away from his wife; we will adopt that as our working hypothesis. Smith is 3 places to Mrs. Brown's right (6), and, since h is at 1, s must be at 11. This gives us:

1	2	3	4	5	6	7	8	9	10	11	12
h		w	B		S	i		b		s	

Now we are making rapid progress. Since S is at 6, H must be at 8, which means that W is at 10. r is at 5, opposite to s; it follows that R is at 12. This leaves only 2 vacant, which is occupied by J.

Hence, starting with "me", the order of seating, clockwise, is: *Me, Mrs. Brown, White, Mrs. Smith, Robinson, my wife, Jones, Mrs. White, Brown, Mrs. Robinson, Smith, Mrs Jones.*

Note.—This solution satisfies all the conditions of the puzzle. It was arrived at, however, by making an unproved (though a *prima facie* reasonable) assumption. The purist can readily satisfy himself that there is in fact no second solution.

21. A Fishy Affair. Here again let us begin with a tabulation. Set out opposite the name of each angler the names of the fish which he *may* have caught:

Mr. Carp	.	.	.	.	d., p., r., t.
Mr. Dace	.	.	.	.	c., p., r., t.
Mr. Perch	.	.	.	.	d., r., t.
Mr. Roach	.	.	.	.	c., d., p.
Mr. Tench	.	.	.	.	c., d., p.

Now, the tench was caught by the namesake of the fish caught by Mr. Perch. But neither Mr. Roach nor Mr. Tench caught the tench; it follows that Mr. Perch caught the dace and Mr. Dace the tench. This reduces our table to the following:

Mr. Carp	.	.	.	.	p., r.
Mr. Dace	.	.	.	.	t.
Mr. Perch	.	.	.	.	d.
Mr. Roach	.	.	.	.	c., p.
Mr. Tench	.	.	.	.	c., p.

From which it is clear that Mr. Carp cannot catch the perch, since if he does so both Roach and Tench catch the carp, *i.e.*, *Mr. Carp caught the roach.*

22. Grandmamma. Grandmamma's age is a perfect square. It is also the difference between two squares, and therefore can be expressed as $(m + n)(m - n)$, where m and n are the ages of his father and mother respectively. Also $m = n + 1$. From this it is immediately deducible that *Grandmamma* is 81, the ages of the father and mother being 41 and 40. For if Grandmamma were

49 (the next lower age which conforms to the conditions of the puzzle), the father and mother would be 25 and 24 only. And we can reasonably assume that Grandmamma is not the next higher age, which is 121.

Answer, therefore : 40.

23. Jobson and his Brother and Sister. This puzzle can be solved as a simple equation, by those who are acquainted with algebra; otherwise by trial.

Jobson is 18; his brother is 23; his sister is 16.

24. Alice, Betty and Clara. This is not an "algebraic" exercise, but is solved on commonsense lines as follows:

(1) The sum of the three ages exceeds by 90 what their sum was at the date first mentioned.

I.e., 30 years have elapsed.

(2) The ages at the second date are in the ratio 10 : 7 : 6. Let us then take appropriate ages in this ratio and deduct 30 from each. If the differences are in the ratio 5 : 2 : 1, the puzzle is solved.

Actually, the lowest age conformable with the above conditions gives the answer at once:

	60	42	36
Deduct 30	30	12	6

Since there can be no second solution, we do not need to look farther.

Answer : Alice is now 60 ; Betty is 42 ; Clara is 36.

25. Three Daughters. This puzzle is not solved by "algebra" but by trial and error (*i.e.*, intelligent guesswork).

Since there is a difference of 100 between the two products, it is not unreasonable to begin by assuming that both this year's ages and next year's ages include 5 or a multiple of 5.

This assumption proves to be well founded.

The three girls are 15, 4 and 1. The product of 15, 4 and 1 = 60; of 16, 5 and 2 = 160.

26. Prime Numbers. A Prime Number is a number which has no factors, *e.g.*, 19 is a P.N., but 21 is not, since it will divide by 3 and 7. The answer here can only be obtained by trial.

Q*

(C.H.E.)

Calculus's father is 47 and his mother is 41. In 6 years' time they will be 53 and 47 respectively. It will be found there are no other Prime Numbers which conform to the conditions of the puzzle.

Answer : Calculus is 18.

27. Monica and Mabel. Here, it will be noted, it is not possible to determine the respective ages of Monica and Mabel, but only the difference between them.

A formal solution of the puzzle (it is, of course, not difficult to guess the answer) is as follows:

Let Monica's age be m years, and Mabel's age n years. The difference between their ages is then $(m - n)$ years.

Then in 1929 the father gave to the hospital $20m + n$ shillings. At the "subsequent date", Mabel was m years old and Monica, of course, was $2m - n$ years old.

Father now gave $20m + 2m - n$ shillings.

But this second sum exceeded the first by 10 shillings. *I.e.* $(2m - 2n)$ shillings is equal to 10 shillings.

Whence $(m - n)$ equals 5, *i.e.*, *Monica is 5 years older than Mabel.*

28. Red and Blue Dice. When two dice are thrown, there are 36 possible results, all equally likely.

Since each die has 2 red faces, there are 4 chances in 36 that both the faces which are uppermost will be red; since each has 4 blue faces, there are 16 chances in 36 that both faces will be blue.

This leaves 16 chances in 36 that the two faces will be of different colours, *i.e.*, *the odds are 20 to 16, or 5 to 4, against.*

29. Red, White and Blue Dice. Here the chances can be analysed exactly as in the last puzzle. There are 3×1 chances, *i.e.*, 3 (out of 36) that both faces will be blue.

There are 2×3 chances, *i.e.*, 6, that both faces will be red.

There are 1×2 chances, *i.e.*, 2, that both faces will be white.

Hence the odds are 25 to 11 against both faces being the same colour.

30. Red Faces. A study of the two previous puzzles will perhaps show how to arrive at this answer.

The odds against both faces being the same colour are 11 to 7, *i.e.*, 22 to 14.

One die had 5 blue faces and 1 red one.

Suppose the other has m blue faces and n red ones.

Then $m + n = 6$.

And $5m + n = 14$.

It follows that $m = 2$; the second die has 2 blue faces and 4 red ones.

31. Kings, Queens and Knaves. Here we have to consider 64 possibilities, for the combination of 3 Court Cards drawn can consist of any one of 4 Kings, any one of 4 Queens and any one of 4 Knaves.

And $4 \times 4 \times 4$ is 64.

Now let us assume that the first card which appears is the King (it does not matter at all in what order they do appear). He can be one of any 4 suits.

Next, consider the Queen. She can be of a different suit from the King in 3 ways.

Finally, the Knave can be of a suit differing both from that of the King and from that of the Queen in 2 ways.

Thus there are $4 \times 3 \times 2$, or 24, ways in which the King, Queen and Knave are all of different suits.

In the remaining 40 cases 2 cards at least must be of the same suit.

Thus my correspondent had guessed wrong: *the respective chances are 24 : 40, or 3 : 5.*

I might add that, of the 40 cases in which the 3 cards are not of different suits, two cards are of the same suit in 36 cases and all 3 cards of the same suit in the remaining 4 cases.

32. The Christmas Draw. The puzzle is in principle similar to the foregoing.

There are altogether 14 tickets in the draw; the prizes can be allotted therefore in $14 \times 13 \times 12$ ways, *i.e.*, 2,184 ways altogether.

Now consider the Browns; they have 8 of the 14 tickets. They can draw all 3 prizes in $8 \times 7 \times 6$, or 336, ways.

Similarly the Smiths with 6 tickets can draw all 3 prizes in $6 \times 5 \times 4$, or 120, ways.

So the 3 prizes can go to one family in 456 ways altogether, and the odds against this happening are 1,728 : 456, or 72 : 19.

33. The Gryphons on Tour. This is a fascinating little puzzle. At first blush it may seem insoluble, since we do not know how

many Gryphons there are *or* how many of them hail from Cambridge.

Both numbers, however, can be determined from the data.

Suppose there are n Gryphons altogether on tour, and that m of these are Cambridge men.

Then the chance that the first name out of the hat is that of a Cambridge man is m/n .

The chance that the second name out of the hat is *also* that of a Cambridge man is $(m-1)/(n-1)$.

And we know from the Captain's comment that the chances are even that the first two names to appear will both be those of Cambridge men.

$$\text{i.e.,} \quad \frac{m}{n} \times \frac{(m-1)}{(n-1)} = 1/2.$$

$$\text{i.e.,} \quad 2m(m-1) = n(n-1).$$

This equation has an infinitude of solutions; but the only one that can conceivably conform to the facts given is: $n21$; $m15$.

Hence there are 21 Gryphons on tour, of whom 15 are Cambridge men.

34. Toads versus Lizards. There are 6 matches in all (since each of 4 teams participates in 3 matches), and hence there are 12 points to be awarded. It follows that the Newts score 3 points.

The Newts, however, did not score at all. Therefore they drew each of their matches 0-0.

Let us now construct the framework of the "League Table":

	T.	N.	F.	L.	W.	D.	L.	Pts.
T.	.	-	0	-	2	1	0	5
N.	.	0	-	0	0	3	0	3
F.	.	-	0	-	4	1	1	3
L.	.	-	0	1	-	0	2	1

Two matches remain unaccounted for.

The Frogs scored 3 goals against the Toads and yet were beaten. Hence in this match the Toads scored at least 4 goals. But since there were 13 goals scored in all, 7 by the Frogs and 1 by the Lizards, the Toads can at most have scored 5. Since they beat the Lizards as well as the Frogs, they must have scored exactly 4 against the Frogs and *have beaten the Lizards by 1 goal to 0*.

35. The Feline League. This is a more difficult puzzle than the above, but is solved by a similar process of reasoning.

First, as to the points obtained by each team. The total number of points to be distributed is 30, since six teams each play against five opponents. Four teams secure the same number of points; the bottom team, had they won against the top team, would have gone to the top in their place. It follows that the top team (the Tigers) scored 6 points; the bottom team (the Leopards) scored 4 points; each of the other teams scored 5 points. Their placing depended on goal average.

Now, the Leopards secured 4 points without scoring a single goal; it follows that in all their matches except that played against the Tigers the result was 0-0. The Tigers therefore scored their 3 goals against the Leopards, and their other four matches were goal-less draws. 10 goals in all were scored in the competition, and 7 of these were scored in the games between the Lions, Cheetahs, Panthers and Jaguars. We know the result of one of these games: Cheetahs 1; Lions 0.

Now we can construct the "League Table", putting in such data as are assembled above:

	T.	Li.	C.	P.	J.	Ld.	Goals		Matches			Pts.
							F.	A.	W.	D.	L.	
T.	-	0	0	0	0	3	3	0	1	4	0	6
Li.	0	-	0	-	-	0			1	3	1	5
C.	0	1	-	-	-	0			1	3	1	5
P.	0	-	-	-	-	0			1	3	1	5
J.	0	-	-	-	-	0			1	3	1	5
Ld.	0	0	0	0	0	-	0	3	0	4	1	4

The results of five matches remain to be discovered. These results must be such as to involve the scoring of 7 goals in all, and to yield different goal-averages for the Lions, Cheetahs, Panthers and Jaguars.

It will be found (by trial) that the only possible scores are:

Lions beat Panthers 3-0,
 Lions draw with Jaguars 0-0,
 Cheetahs draw with Panthers 0-0,
 Jaguars beat Cheetahs 1-0,
 Panthers beat Jaguars 2-0.

These scores give the following goal-averages:

Lions 3-1, Cheetahs 1-1, Panthers 2-3, Jaguars 1-2,

and account for 7 goals (the smallest number which will yield four different averages).

The answer therefore is that the Panthers beat the Jaguars 2-0.

36. The Feline League Again. Since, at the end of only one round, it was possible to arrange the teams in a definitive order, there can have been no drawn match in this round, and no two games which led to the same result.

At least 12 goals therefore were scored in the three matches constituting this first round. For the lowest scores consistent with the above are: 2-1; 3-1; 3-2. (The alternative 4-1 to 3-2 is not admissible, since we know that two teams each scored 2 goals.)

Moreover, the number of goals scored in the first round cannot have exceeded 12; since only 16 goals were scored in all and we know that

- (a) the Cheetahs won their second-round match;
- (b) the Jaguars won a second- or third-round match;
- (c) the Tigers won two matches after the first round.

The minimum number of goals enabling these four matches to be won is 4 (score 1-0 in each match); the remaining eight matches must all have been drawn 0-0.

Reverting to the first round, results and goals scored must have been:

Tigers won against Lions 3-1.

Cheetahs won against Jaguars 2-1.

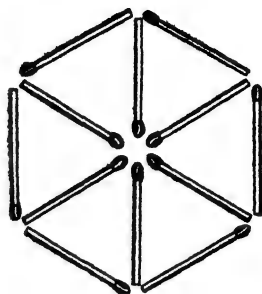
Panthers won against Leopards 3-2.

Adding the further information that the Tigers won two matches 1-0, that the Cheetahs and Jaguars each won one match 1-0, and that the losers in these matches were the Panthers and the Leopards (2 each), we can now complete our competition table:

Team	Matches			Goals scored		Points
	W.	D.	L.	F.	A.	
1. Tigers . . .	3	2	0	5	1	8
2. Cheetahs . .	2	3	0	3	1	7
3. Jaguars . . .	1	3	1	2	2	5
4. Panthers . .	1	2	2	3	4	4
5. Lions	0	4	1	1	3	4
6. Leopards . .	0	2	3	2	5	2

KEY TO FUN WITH MATCHES, STRING AND COINS

4. Farmer Bedsock's Problem. The diagram shows how Farmer Bedsock made six sheep pens with twelve hurdles.



5. The Ten Squares. Move Nos. 2 and 3 to places 9 and 10; 5 and 6 to places 2 and 3; 8 and 9 to places 5 and 6; 1 and 2 to places 8 and 9.

	1	2	3	4	5	6
1	○	○	○	○	○	○
2	○	○	○	○	○	○
3	○	○	○	○	○	○
4	○	○	○	○		
5	○	○	○			○
6	○	○	○		○	

6. The Thirty-six Coins. Leave horizontal rows 1, 2 and 3 untouched.

From horizontal row 4 take away the 5th and 6th coins (counting from left to right).

From horizontal row 5 take the 4th and 5th coins.

From horizontal row 6 take the 4th and 6th coins.

7. The Four Pairs. 4 must jump over 5 and 6 and rest against 7; 6 must jump over 5 and 3 and rest against 2; 1 must jump over 2 and its neighbour and rest against 3; 5 must jump over 7 and its neighbour and rest against 8.

(2)(6) (1)(3)

(4)(7) (5)(8)

8. Match-Jumping. These are the moves (the numbers refer to the numbered places):

Put 5 over 4 and 3 and across 2; put 3 over 4 and 6 and across 7; put 1 over the cross at position 2 and across 4; put 8 over the cross at position 7 and across 6.

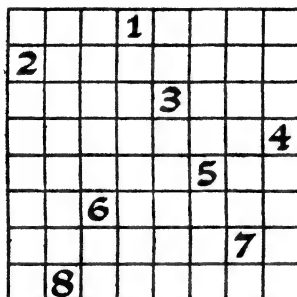
The diagram is overleaf.



9. *Shillings and Ha'pence.* Move coins 2 and 3 to places 7 and 8; coins 3 and 4 to places 2 and 3; coins 6 and 7 to places 5 and 6; coins 1 and 2 to places 6 and 7. (The numbers given to the coins in this solution are the numbers of their order at that stage of the moving.)

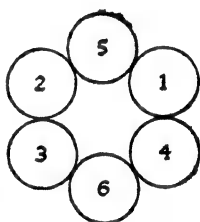
10. *The Numbered Circles.* The moves to be made are as follows: 3 to 6, 10 to 1, 5 to 7, 6 to 2, 1 to 3, 7 to 9, 2 to 4, 9 to 5, 4 to 10, 3 to 9, 8 to 4, 4 to 1, 9 to 6, 5 to 2, 1 to 7, 6 to 3, 2 to 8, 7 to 5.

11. *The Draughts-board Problem.*

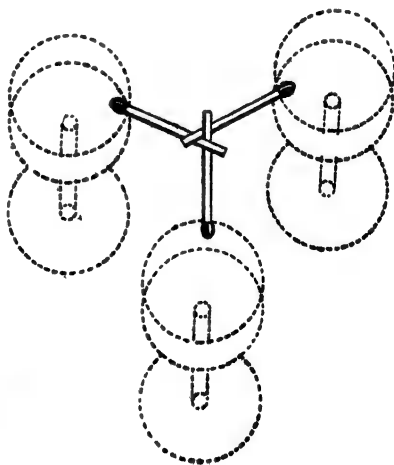


12. *The Ring of Pennies.*

You will get the required result if you move 4 to touch 5 and 6; 5 to touch 1 and 2; and lastly, 1 to touch 4 and 5.



13. *The Bridge of Matches.* If the matches are arranged as shown in the diagram (but rather more open at the point where they interlock), it will be found quite possible to stand a fourth wineglass on the bridge of matches so formed.



15. *Three Coin Arrangements.* Fig. (a) is the solution in which nine rows are numbered, the tenth being the vertical one in the centre.

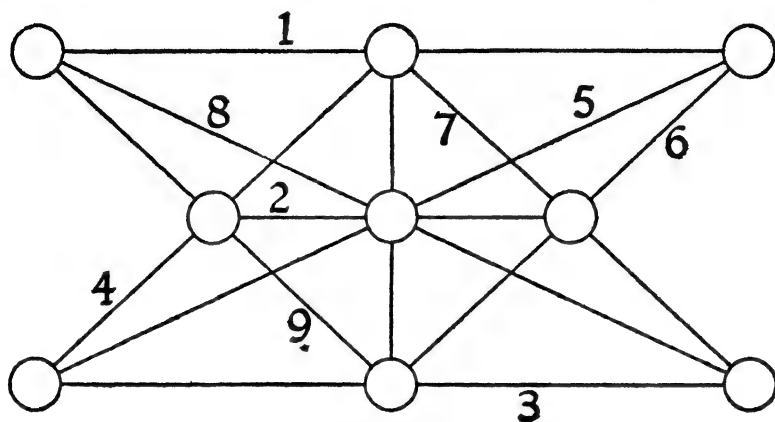


FIG. (a)

(b). This is the solution showing how ten pennies can be arranged to form five rows with four coins in each.

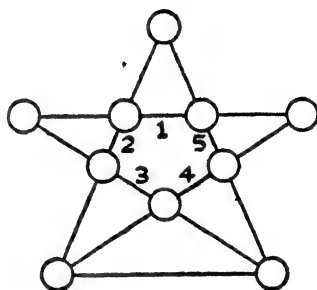


FIG. (b)

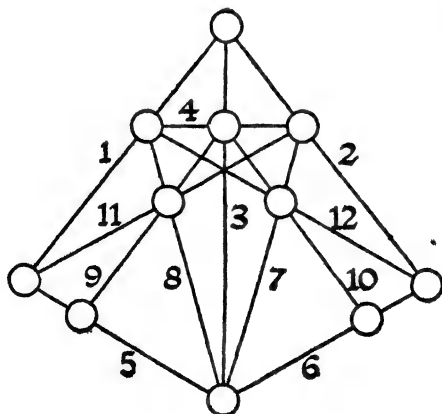
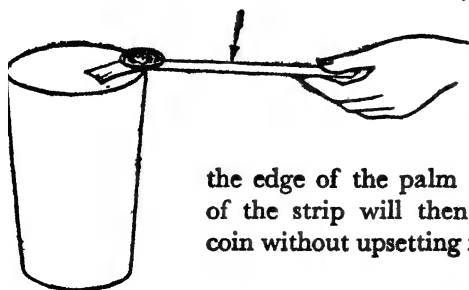


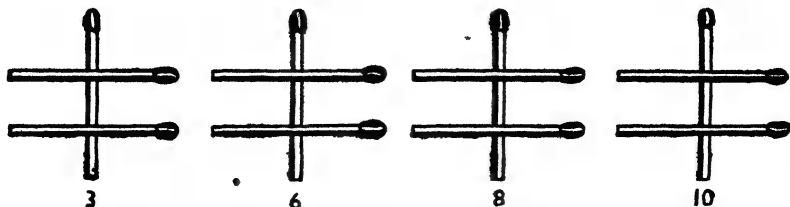
FIG. (c)

(c). Eleven pennies forming twelve rows with three coins in each.

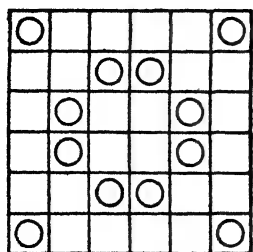


15. The Balancing Penny. This can be done by lifting up the paper as shown, and striking it carefully with the edge of the palm of your hand. The end of the strip will then come from beneath the coin without upsetting it.

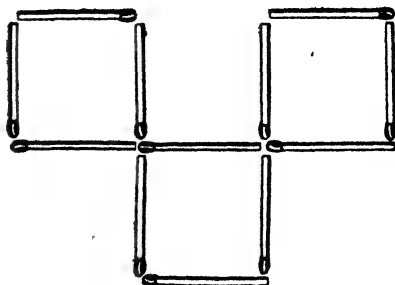
16. The Moving Halfpennies. The moves are 13 to 14; 5 to 13 over 9; 3 to 5 over 4; 11 to 3 over 7; 2 to 4 over 3; 14 to 2 over 13; 8 and 6; 5 to 9; 1 to 3 over 2, 10, 12, 9 and 4.



17. Four Piles of Matches. The moves are: 7 to 3, 5 to 10, 9 to 3, 12 to 8, 4 to 10, 11 to 8, 2 to 6, 1 to 6.



18. Design for Twelve Coins. The solution is seen above.



19. Three from Fifteen. The solution shows that three matches can be removed so as to leave three of the six squares intact.

KEY TO THE CHILDREN'S FUN BOOK

1. *Crook's Code.* The message reads: "The pearls are in a safe behind the portrait in the dining-room.—Charlie."

The keyword is IMPORTANCE.

2. *How Much?* £1 7s. 6d.

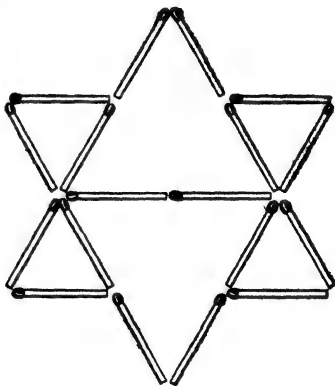
3. *Anagrams.* ACT—CAT, TALE—LATE, PEACH—CHEAP, REPORT—PORTER.

4. *Square Words.* Here is one example:

I	D	A
D	A	N
A	N	N

5. *Shadow Land.* 1. Little Boy Blue. 2. The Lion and the Unicorn. 3. Old Mother Hubbard. 4. Bo-Peep. 5. The Knave of Hearts. 6. Little Miss Muffet.

6. *Bobby's Star.* Compare this diagram with the original one, and you will see that only two matches have been moved.



7. *Off with their Heads!*

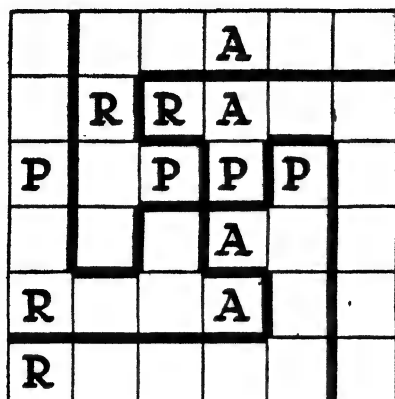
1. Brain—rain. 2. Nice—ice.
3. Clout—lout. 4. Border—order. 5. Fox—ox.

8. *Who Did It?* A boy from next door!

9. *Letter Wanted.* Saucy Sally says Simple Simon seems somewhat stupid sometimes.

10. *One-line Name.*

CHURCHILL

**11. On Duty.**

This diagram solves the problem.

12. Come to the Fair.

g y P s y
p i A n o
p u N c h
r a D i o
s n A k e

13. From Time to Time.

TIME, TOME, DOME,

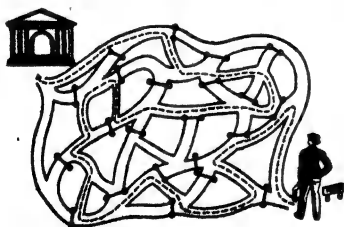
DOLE, DOLL, TOLL, TILL, TILE, TIME.

14. Riddle-Me-Ree. GOLLIWOG.**15. Can You Add?**

$$\begin{array}{r} 249 \\ 318 \\ \hline 567 \end{array}$$

or

$$\begin{array}{r} 349 \\ 218 \\ \hline 567 \end{array}$$

16. The Well-guarded Town. (Solution below.)**17. All Ends.**

FROSTY
OUTLAW
CARPET
ASLEEP

2. All are British except Greta Garbo.

18. *Odd Man Out.* 1. All are in Warwickshire, except Kidderminster, which is in Worcestershire.

3. All end with the letter "R" except "Lard".

19. How Many Triangles. 47.**20. Hidden Fish.**

1. Bass, turbot.
3. Haddock,

2. Herring, hake.
4. Dab, bream.

21. Counter Moving. Here is a solution in twelve moves:

White: 2 to 1; Black: 5 to 2; White: 3 to 5; Black: 7 to 3;
 White: 4 to 7; Black: 3 to 4; White: 1 to 3; Black: 2 to 1;
 White: 3 to 2; Black: 6 to 3; White: 2 to 6; Black: 1 to 2;
 Did you do it in fewer moves?

22. Half Wrong.

BATH-CHAIR	FAT-HEAD
BIRD'S-NEST	GAS-BAG
COLD-CREAM	HOUSE-FLY
DAISY-CHAIN	LONG-STOP

23. Name Changes.

1. CHARLES.	2. LESLIE.
3. ALICE.	4. BELLA.

24. Wrong Order. The teacher, with large spectacles on the end of her nose, walked into the room on her toes and quickly wiped the blackboard with the duster. Then she sat down on a chair behind her desk and opened a book. "The cat has a tail. The dog barks," she read, waving her hands to attract the attention of the boys.

25. A "Games" Crossword.

Across.

1. Hockey.	10. Grand.	18. Teams.
4. Ebbs.	11. Billiards.	19. Kiss.
8. Loyal.	17. Added.	20. Tennis.

Down.

1. & 15. Half-back.	6. Side.	14. Roe.
2. Cry.	7. Agra.	15. See 1 Down.
3. Eel.	9. Awl.	16. Asks.
5. Board.	12. Indus.	18. Tie.
	13. Ludo.	

26. Are You Clever?

1. 8.
2. GERALD, GEORGE, GREGORY, GILBERT, GUY, for example.
3. The first.
4. MAUD, MONA, MAY, MARGARET, MABEL, for example.
5. Two hours, forty-two minutes.
6. SEA, TEA, COCOA, SODA, PANDA, IDEA, for example.

27. Chestnuts. Tommy had 8; Harry, 12; Jack, 16.

28. A Round-the-World Hour-Glass.

1. NEWCASTLE
2. ALABAMA
3. EGYPT
4. ESK
S
5. RIO
6. CONGO
7. BOLIVIA
8. BUCHAREST

29. One Letter Only.

HATRED	DEPORT	FRIGHT
GROATS	HEARTH	SPRAIN

- 30. Losing Their Tails.** 1. Dog—do. 2. Camel—came.
3. Deer—dec. 4. Boar—boa.

31. What Is It? The creature has a bear's head, a zebra's neck, a horse's forelegs, a leopard's body, a pig's hindquarters, and a squirrel's tail.

32. *Character-Building.* DREAM

HORSE

DANCE

PEDAL

SWELL

BOARD

SLIDE

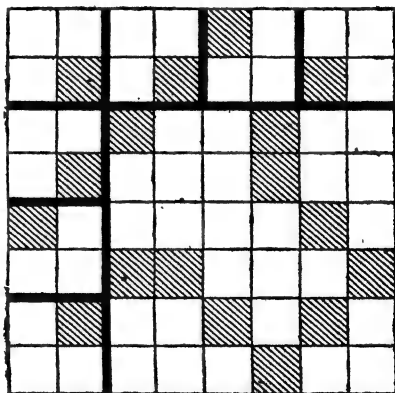
TRUST

SCORN

KILLS

33. *A Fishy Problem.* Numbers 1 and 5 are the twins.34. *Get-Together.* WAR-DEN, HEAR-SAY, ROY-A-LIST, DISC-OUR-AGE.35. *Square Division.*

Here is the solution. The large square is now divided into eight smaller squares each containing at least one black square.

36. *Colour Scheme.*

1. TROUBLE (ROT + BLUE).
2. DEARTH (HAT + RED).
3. GENERALLY (ALLY + GREEN).
4. SPANKING (SNAG + PINK).
5. ORGANISER (SIR + ORANGE).

37. *A "Toy" Crossword.**Across.*

2. Clothes.

7. Line.

14. Train.

5. Oar.

9. Enter.

15. Eye.

6. Candy.

13. Tops.

16. Streets.

Down.

1. Dolls.

4. Ends.

11. Ashes.

2. Crane.

8. Engine.

12. Trot.

3. Tea-set.

10. Ropes.

38. *One Day.* Thursday.39. *Boys and Girls.*

TANNER

DISMAY

PROBING

AMERICA

TRUTHFUL

ADORATION

40. *Station Words.*

Troops

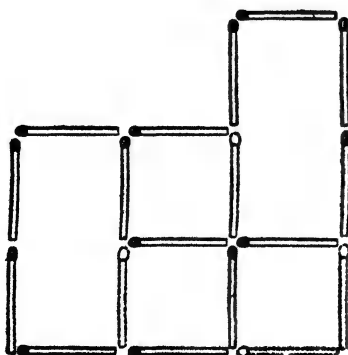
Redcap

August

Valley

Empire

Latest

41. *Out Shopping.*

Eleven shillings.

42. *Splitting Up the Farm.*

The Family Lawyer removed the four matches shown by means of dotted lines. The two enclosed spaces that remain are each equal to three of the small spaces in the original drawing.

43. *We All Make Mistakes.*

Here are twenty-six mistakes:

1. The five and six on the clock face are interchanged, and the clock has no hands.
2. Pawnbroker's sign has four balls instead of three.
3. Cinema attendant is wearing a bowler hat.
4. Soldier, crossing street, is carrying a bow and arrow.
5. 30 m.p.h. sign and end-of-speed-limit sign are close together.
6. Their posts should be black and white.
7. The red traffic light is missing from the post.
8. The jeweller's shop has "Butcher" on the blind.
9. The jeweller's shop has hat in the window.
10. "Repairs" is spelt wrongly.
11. The woman by the pillar box has no shoe or stocking.
12. Her coat is buttoned like a man's.
13. Her gas-mask case has no strap.
14. The girl talking to the soldier has a gas-mask case upside down.
15. The soldier is carrying the sling of his rifle with no rifle attached.
16. On his arm are three stripes the wrong way up.
17. The large pocket on his battledress trousers is on his right leg instead of his left.
18. The letter slot on the pillar-box is the wrong way up.
19. The pillar-box faces the road, and is too short.
20. The bicycle has no pedals.
21. The Policeman stands talking in the face of the traffic, although the traffic light says "Go".
22. The policeman has RW instead of WR on his hat.
23. He wears his duty band on the upper arm instead of on the cuff.
24. The pocket of his uniform has two points and buttons.
25. The man talking to the policeman has three fingers only.
26. The car headlamp is turned upwards.

44. *Wrong Order.* Peter Pry was very proud of his two silver shillings. He could not keep his eyes off them. Every night, before going to bed, he put them under his pillow, and every

morning he polished them for hours. He had a lovely time with them.

One exciting afternoon, with a new hat on his head, and new shoes on his feet, he went, all by himself, to the pictures with some sweets in his pocket. He saw Donald Duck and a frog having bacon and eggs for breakfast. Then a steam-roller came on, and ran right over the frog's back and made it as flat as a pancake.

When all the fun was over, there was only fivepence left, but he went back to his home and had fish for tea.

45. Another Letter Wanted. Tell the teacher to teach Tom to train tigers.

46. The Same Ends. P U P I L
 E A S E L
 A N V I L
 R E B E L
 L E V E L

47. Games for All. Start with the "L" in the bottom right-hand corner, and read off: Ludo, Football, Rounders Cricket, Tennis, Snap, Golf, Draughts.

48. What's Wrong? The card, the four of Clubs, has a *Spade* symbol in the right-hand bottom corner.

The stripes in the knot of the man's tie should run in the opposite direction from the other stripes.

There is no date on the sixpence.

One lace hole is missing from the shoe.

49. A Question of Weight. 4 lb.

50. Gay Time for the Girls. Just take the last letter of each word. The message reads "Wednesday at three."

51. Odd Man Out.

1. All are Disney characters, except Popeye.

2. All sell things to eat, except the Ironmonger.
3. All have four letters, except Paper.

52. *Getting Medals.* 1. Victoria Cross. 2. Military Cross.
3. Distinguished Flying Cross. 4. Distinguished Service Order.

53. *Are You Clever ?*

1. 8.
2. Tennis, Rounders, Ping-Pong, for example.
3. Tomorrow.
4. Torquay, Taunton, Tewkesbury, for example.
5. Six minutes past two.
6. Cake, caramels, chicken, crab, cress, for example.

54. *Chop and Change.* 1. Solitary. 2. Takes. 3. Caber.
4. Demise. 5. Bather.

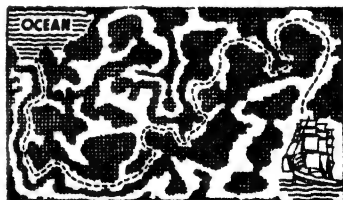
55. *One Letter Only.*

MATTER	POSTER	CHESTS
DARTED	STABLE	STOLID

56. *How Many Squares ?* 31.

57. *A Voyage of Discovery.*

The dotted line shows the route which the ship had to follow.



58. *Where's Father?*

He had gone out to buy some cigarettes.

59. *All Colours.* Starting from the top: WHITE, GREEN, BROWN, YELLOW, BLUE, RED.

60. *As Easy as ABC.*

CAN BETTY COME AND SEE ME IF I GO HOME IN JACK'S CAR?

LEMONADE FOR SUPPER IS QUITE REFRESHING.

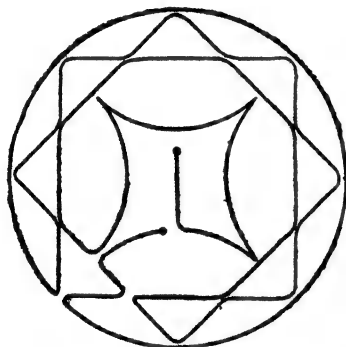
TRUDI SAYS YOU'VE GOT A BROWN FOX IN YOUR ZOO.

61. *Broken Letters.* ROONEY, TEMPLE.

62. *Number Please!* He divided the final figure by two, and subtracted five.

This works for any number.

63. *The Same Ends.* G E R M A N
A I R M A N
R E T U R N
D O B B I N
E L E V E N
N O R M A N



64. *Drawing the Line.*

The solution shows you how to copy the design without once raising your pencil from the paper.

65. *A "Book" Crossword.*

Across.

- | | | |
|--------------|-----------|---------------|
| 1. Meredith. | 8. Hail. | 14. Ash. |
| 6. David. | 10. Herd. | 15. Arena. |
| 7. Ado. | 11. Play. | 17. Hereward. |
| | 12. Tsar. | |

Down.

- | | | |
|----------------|----------------|-----------|
| 1. Midshipman. | 4. Travels. | 13. Lake. |
| 2. Rev. | 5. Wonderland. | 16. Eva. |
| 3. Dodo. | 9. Ivanhoe. | |

66. *How Old?* 9.

67. Playtime. FOOT-BALL.

68. Word Chain. Here is a solution with only seven words.
Did you do it in less?

MAN—TRAP—DOOR—STONE—COLD—CREAM—CAKE.

69. Word Diamond.

F
P I T
P A R I S
F I R E M A N
T I M E D
S A D
N

70. Roundabout.

ARCHIBALD and GERALDINE,
BENJAMIN and PATIENCE,
RAYMOND and MATILDA,
LESLIE and HESTER.

71. Mixed Party. Nelson Eddy, John Masfield, Walter Elliot, Norma Shearer, Ellen Wilkinson, Joan Winters, Bernard Shaw, Wendy Hillier, Deanna Durbin, Gracie Fields, Loretta Young, Douglas Byng.

72. Remainders.

1. Cross out STROMBOLI and leave PINOCCHIO.
2. " " ICE-CREAM " " GINGERBEER.
3. " " ENGINEER " " MILLINER.

73. Squirrel.

P L C M S E S U H
A E R O P L A N E
D V O T O B T D A
D E S T R O Y E R
Y L S O T W R R T

74. *All Ends.*

RECRUIT
COWSLIP

SULPHUR
TORPEDO

75. *Picture Squares.*

Cat	House	Apple	Tap	C H A T
Hat	Ostrich	Boat	Onion	H O B O
Axe	Bell	Lamp	Elephant	A B L E
Tree	Owl	Egg-cup	Shoe	T O E S

76. *Some More Remainders.*

1. Cross out BRADMAN and leave WAVELL.
2. " " WOODWORK " " KNITTING.
3. " " REGINALD " " DOROTHY.

77. *Wanted—A Smart Lad.* Take away the two smallest squares of matches. Then the area of the inside square will be three times three—nine square match-lengths. The outside space will be the size of the largest square minus the size of the next largest. So five times five is twenty-five: four times four is sixteen: twenty-five minus sixteen is nine, which is the area of the outer space—the difference between the size of the biggest square and of the second biggest.

So, when you have removed the two inner squares of matches, the outer space and the central square both have the same area.

78. *More Couplets.*

1. Fireworks.
2. Honeymoon.
3. Minefield.

79. *What's the Time?* 28 minutes.

80. *What's the Difference?* Five of the objects are exactly the same length, leaving the fountain-pen, which is longer than the others, as the stranger.

81. *Queer Doings at Haywire Farm.*

1. The haystacks are absurd.
2. A bird is nesting on the tiles.
3. The cow at the gate has deer's horns.
4. There is a singularly tall horse in the barn.
5. The owl is out in daylight.
6. The tree has two kinds of leaves.
7. The cow lying down has horse's ears.
8. The horse that is drinking has cow's ears.
9. One of the pigs has two tails,
10. The other has dog's ears.
11. The hens are swimming in the duck-pond.
12. The goose has hen's feet.
13. A rose is growing on stinging-nettles.
14. The pitch-fork has four prongs instead of two.
15. The farmer is wearing a top hat.

82. *Word Diamond.*

S
FOR
FILED
SOLDIER
REIGN
DEN
R

83. *Misquotations.*

1. "Hope springs eternal in the human breast."
2. "Tiger, tiger, burning bright,
In the forest of the night!"
3. "Oh wad some power the giftie gie us
To see oursels as ithers see us."
4. "At Flores in the Azores
Sir Richard Grenville lay."

84. *Joining Up.*

CAR-PEN-TRY
MA-HOG-ANY

WIN-NOW
MAT-TRESS

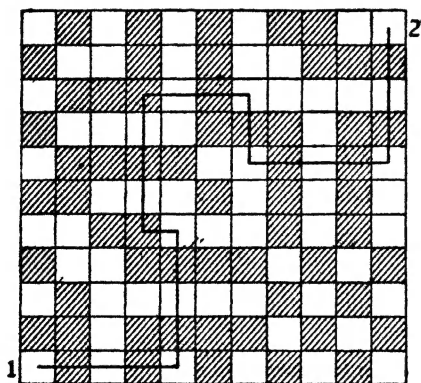
85. *Window Gazing.* Balloon, bat, bed, bicycle, bricks, ball, and book, all begin with the same letter. The golliwog is the stranger.

86. *Rhyme Time.*

ABDAEWLSLIUTMAGOOPIAMEASBP
GEORGIE-PORGIE-PUDDING-AND-PIE
EDGMGTTYWEHPNEMEDGKOYDOAGN

87. *Hidden Trees.* 1. Cedar, fir. 2. Larch, pine. 3. Plane, ash. 4. Maple, oak.

88. *Back to Back.* Here is one solution: BACK, SACK, SANK, SAND, SEND, BEND, BAND, BANK, BACK.

89. *Chocolates.* 87.90. *Black and White.*

The illustration shows how you can get from the lower left-hand corner to the top right-hand corner in accordance with the conditions of the puzzle.

91. *Riddle-Me-Ree.*

Balloon.

92. *Longer and Longer.*

A musician AN artist AND a DAME (or DEAN) NAMED Olaf met a pretty MAIDEN.

93. *Half and Half.* Bertha, Edward.

94. *Sound Words.* 1. Dun, done. 2. Bough, bow. 3. Reign, rain. 4. Sleight, slight.

